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SPECULUM ARTIUM

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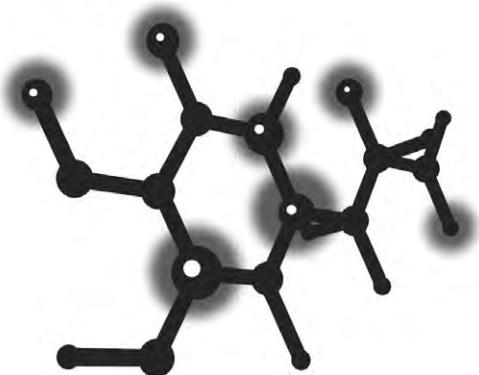
ZIS

SUETLODNA GUERILA

ŽARIŠČA HOTSPOTS

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21. mednarodni festival sodobnih umetniških praks
21th International Festival of Contemporary Art Practices



ŽARIŠČA HOTSPOTS

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21. mednarodni festival sodobnih umetniških praks
21th International Festival of Contemporary Art Practices

Pixxelpoint 2020 – 21. mednarodni festival sodobnih umetniških praks

Nova Gorica, 10.–17. 12. 2020

Pixxelpoint 2020 – 21st International Festival of Contemporary art Practices

Nova Gorica, 10.–17. 12. 2020

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Koordinacija festivala/*Festival coordinator:* Sendi Mango

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ŽARIŠČA

Tako kot je letošnje leto, zaznamovano predvsem s koronavirusom, posebno, je poseben tudi 21. festival sodobnih umetniških praks – Pixxelpoint. Zaradi epidemiološke situacije, ki je letos vse postavila na glavo, smo bili primorani spremeniti koncept festivala, in porodila se nam je ideja, da bi letošnjo edicijo festivala namenili soočanju in predstavitvi slovenskih festivalov, ki se podobno kot mi ukvarjajo s prezentacijo sodobnih umetniških praks in delujejo na presečišču umetnosti, znanosti in tehnologije. Tako se bodo na letošnjem Pixxelpointu predstavili festivali: MFRU (ki ima poleg Pixxelpointa najdaljšo tradicijo), KIBLIX, Speculum Artium, SONICA, Svetlobna gverila in IZIS, s projekti uveljavljenih domačih in tujih umetnikov. V okviru Pixxelpointa bomo torej pod eno streho združili vse festivale ter širši javnosti skozi razstavo ter druge obfestivalske dogodke ponudili prerez dogajanja na slovenski intermedijski sceni in morda odprli možnosti za morebitna nadaljnja sodelovanja.

Letošnja festivalska edicija nosi naslov Žarišča, žarišča intermedijske umetnosti na Slovenskem, ki kljub družbenim spremembam, stanju duha v družbi in virusom žarijo na našem intermedijskem zemljevidu, delujejo, ustvarjajo, opozarjajo, problematizirajo in se na svojstven način angažirano odzivajo na aktualna družbena stanja. Navdih za tak naslov smo dobili prav v teh izrednih koronačasih, ko se iz dneva v dan pojavljajo nova žarišča virusa, zaradi katerih smo priče omejevanju svobodnega gibanja in socialnih stikov, strahu ter ekonomski in drugim negotovostim, ki omejujejo naše delovanje in povzročajo vsespološno nelagodje v družbi.

S festivalom želimo na nek način kljubovati trenutni nepredvidljivi situaciji, zato vabljeni v ta (p)osebni svet umetnosti, ki vsebuje veliko znanega, vselej pa nam razpira nove horizonte in pušča čar neodkritega.

Pavla Jarc,

direktorica Kulturnega doma Nova Gorica in vodja festivala

HOTSPOTS

We are living in a special year, on which the corona virus is casting a long shadow, so it is fitting that the 21st Pixxelpoint festival of contemporary artistic practices be special as well. With the epidemiological situation having turned everything upside down, we have been forced to alter the concept of this year's festival and came up with the idea of dedicating it to a confrontation and presentation of Slovenian festivals that, like us, showcase contemporary artistic practices and operate at the junction of art, science, and technology. This year's Pixxelpoint will thus feature MFRU, which, along with Pixxelpoint, is the festival with the longest tradition, KIBLIX, Speculum Artium, SONICA, Light Guerrilla, and IZIS, all featuring projects by established domestic and foreign artists. Pixxelpoint will bring all these festivals under one roof to offer the general public, via exhibitions and sideline events, a cross-section of the activities on the Slovenian intermedia scene, and perhaps create opportunities for future collaboration.

This year's festival is entitled Hotspots: hotspots of intermedia art in Slovenia that radiate on our intermedia map despite the social changes we are experiencing, the state of mind in society and the virus, which work, create, warn, topicalise, and are socially engaged in reacting in idiosyncratic ways to the current states of society. We found inspiration for this title in these extraordinary "coronatimes", as new virus hotspots keep appearing every day, leading to restrictions of the freedom of movement and social contacts, fear, economic uncertainty, and other uncertainties that curtail our actions and cause general unease in society.

The festival is an attempt to counter the currently unpredictable situation. We would therefore like to invite you to a special, and sometimes very personal, world of art that contains much that is known but always opens new horizons and leaves things thrillingly concealed.

Pavla Jarc

Director of the Nova Gorica Cultural Centre and Festival Director

Festival IZIS

www.festival-izis.org

Vsakoletna prireditev in razstava, s prikazom inovativnih, mednarodno priznanih avdiovizualnih in novomedijskih umetnosti.

Začetki festivala segajo v leto 2013, ko se je združila inicijativa umetnikov, kulturnih producentov in pesnikov, delujočih v Istri. Skozi leta se je razširil v kinodvorane, galerije, javne prostore in industrijska poslopja. V svojem cilju vključevanja intermediji umetnosti v programe lokalnih prizorišč je festival uspešno krmaril na eni strani med oklevanjem in uporništvom ter na drugi med institucionalizacijo in gverilo.

Festival IZIS je v želji po predstavljanju sodobnih umetniških praks nastal in dobil ime po Izidi, grško Izis, boginji materi, boginji žensk in rojstva. In seveda v želji, da bi prostor kulturnega in umetniškega izražanja v slovenski kulturni krajini ne ostal omejeno centraliziran, ampak odprt za občinstvo tudi v periferni Istri, kjer je IZIS s pomočjo posameznikov in ustavnih, ki ga ženejo, dobil svoje domovanje. Ali če parafraziramo pesem Miklavža Komelja, ki reinterpretira IZISOV misterij: da ne bi razkosanost na center in periferijo še naprej ostajala naravno stanje stvari. "Izis je našla vse / dele. 'Prvotno Bivajoče / je onkraj Celotnosti,' kliče / Proklos po posvetitvi / v vse misterije. / Kako razkosanje vzvratno / evocira iluzijo celote, / ki je bila razkosana!" (Miklavž Komelj, Noč je abstraktnejša kot n, str. 42, Hyperion, 2014). Še več. Da ne bi obstajala iluzija celote, ki jo moramo braniti in v njenem imenu izklujučevati.

IZIS skozi objektiv vrhunskih umetniških del raziskuje vpliv tehnologije na kulturo, družbo in naravo. Hkrati širi obzorja in združuje umetnike, mislece in radovedno množico skozi prizmo izkušenj in kompleksnih vprašanj o vplivu tehnologije na prihodnost, avdiovizualnih tehnikah, robotiki, hibridnih materialih in kinetičnih skulpturah. Do leta 2018 se je festival gibal po Izoli, leta 2019 zasedel portoroško skladišče soli Monfort, leta 2020 pa koprsko skladišče soli Libertas.

Marko Vivoda, Karlo Hmeljak, Luka Frelih: REAR – realnost arbitrarnosti

Intermedijska instalacija: 5'

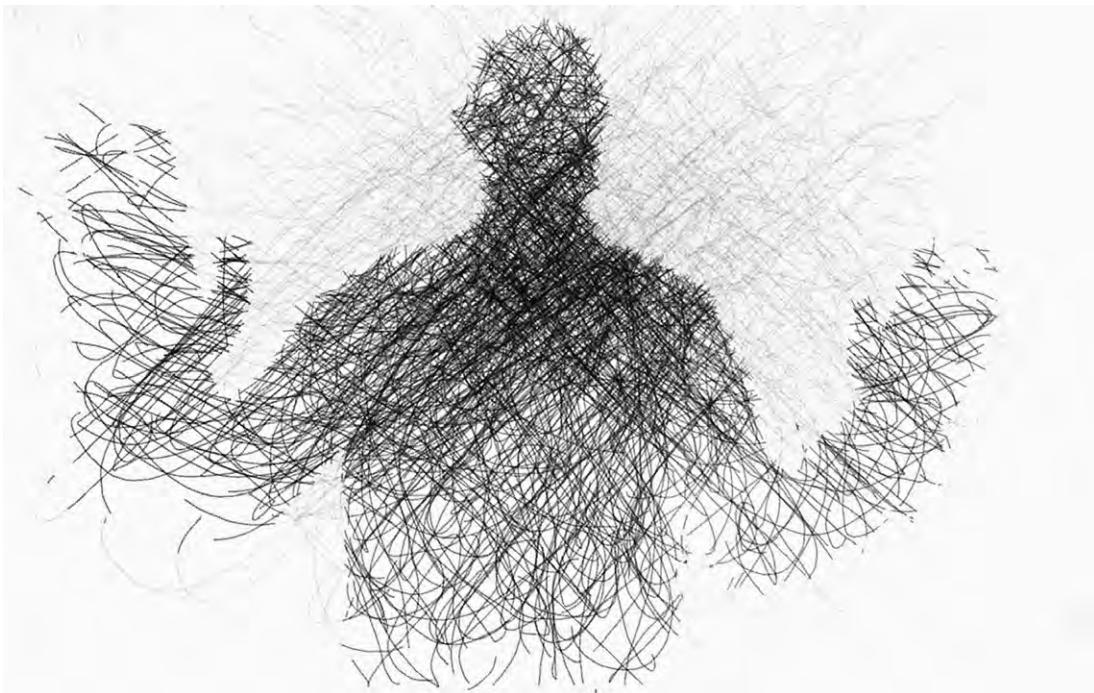
Glasba: Matej Bonin

Producija: Borut Jerman – KID PiNA

Podpora: Ministrstvo za kulturo Republike Slovenije, Speculum Artium, Ljudmila

Intermedijska instalacija REAR – realnost arbitrarnosti v svoji montaži skladno prekriva tri različne medije (jezik, sliko, zvok), pri čemer je vsak izmed njih razcepłjen na osnovne gradnike ali elemente, ki na svoji drugi ravni tvorijo množico. V njej elementi začenjajo dobivati nek pomenljiv izraz, ki samo konstrukcijo realnosti in njen prenos skozi katerikoli medij v zaznavni prostor pokaže kot arbitrazen. Zelo preprosto: z umetniško intervencijo pokazati

na necelovitost take konstrukcije pomeni odpreti možnosti za nove/drugačne konstrukcije realnosti, hkrati pa opozoriti, da je delo umetnosti vselej delo umetnika, človeška tvorba, ki preko medijev (jezik, slika, zvok) ustvarja/spreminja/ruši pomene.



Brad Downey: Nebesna ura / Bodl zdaj tu, 2020

Umetnost in znanost pogosto prečkata poti, in rezultati ne razočarajo. Ameriški umetnik Brad Downey, ki je širši javnosti poznan po lesenem kipu ameriške prve dame Melanie Trump, si je tokrat zamislil podobo vesolja na zrnu peska. "Želel sem klesati na najmanjšo enoto, ki je še primerna za obdelavo," pojasni Downey.

Z Markom Vivodo iz društva Pina sta se obrnila na Center odličnosti nanoznanosti in nanotehnologije, kjer imajo za takšno umetniško delo pravo napravo. Kot pojasni sodelavec Nanocentra Bojan Ambrožič, so malo risbo na pesek narisali s pomočjo fokusiranega ionskega snopa. To je posebna vrsta elektronskega mikroskopa, ki poleg analitike in slikanja pri zelo visokih povečavah omogoča zelo precizno jedkanje vzorcev. V znanosti in industriji to omogoča raziskovanje sestave in videza notranjosti vzorcev, lahko pa tehniko uporabijo tudi za risanje izjemno majhnega. "Majhno pomeni, da brez težav narišemo risbo na površino človeškega lasu," pove Ambrožič in doda, da bi bila najmanjša risbica narejena s to tehnologijo lahko velika le en mikrometer.

Zrnce peska, v Slovenijo prinesenega iz Santa Barbare, je bilo vendarle nekoliko večje. Nanj so zjedkali podobo iz sumerske kamnite table, ki naj bi po nekaterih interpretacijah prikazovala osončje s planeti in lunami, eden izmed narisanih planetov naj bi bil skrivnostni planet X. Čeprav gre Sumercem priznati za tisti čas izjemno poznavanje različnih ved, je sicer le malo verjetno, da so poznali vse planete, in je razлага vzorca verjetno povsem drugačna.

A Downey je torej sledil ideji, da bi vesolje upodobil na drobnem zrnu, ki ga bo tudi vrnil Zemlji. Razloži, da je sprva želel zrnce odvreči na puščavsko sipino, kar bi simboliziralo tudi arheologijo, saj so sledi nekdajnih civilizacij na vnovično odkritje leta čakale pod peskom. A nato so mu kolegi predlagali, da zrnce odvrže v katerega od kraterjev, ki so nastali po padcu večjih asteroidov. Za zdaj ima dva kandidata – veliki krater Chicxulub v Mehiki, ki je sicer pod vodo, a je znamenit, saj se je s padcem tega asteroida začel konec dinozavrov, druga možnost je krater v Arizoni. A ta del projekta bo moral počakati na konec vseh omejitev glede potovanj.

Projekt je bil izpeljan v okviru Centra odličnosti Nanocenter in rezidence RUK – mreže raziskovalnih centrov na presečišču umetnosti, znanosti in tehnologije.



Brad Downey: Kamen na dnu, 2020

Intermedijska instalacija

Pripoved o prijateljstvu in slovenskem kamnu. Prijatelj Jimmie Durham Bradu v korespondenci poda predlog za napis, ki naj bo vklesan na kamen in ga tukaj navajamo:

"Ta kamen je apnenec, sedimentna kamnina. Prinesen je bil iz kamnoloma v Lipici in je težak 731 kilogramov. Odkupil sem ga od kiparja po imenu Miha Pečar v Portorožu, od koder ga je v Izoli s kamionskim prevozom pripeljal Gregor Basiaco. V Izoli sem najel obrtnika Roka Pahorja, da mi pomaga vklesati napis. Potem sem najel barko Morski volk, da bi ga odvrgel sem, v Jadransko morje."

In na spodnji strani kamna preprosto: "Rock Bottom".

»Človek si ponoči prižiga luč, ko njemu samemu, /ko umre/, vid ugasne; ko spi, se živeči dotika umrlega, /ko vid ugasne/, zbujeni se dotika spečega.«

"Man kindles a light for himself in the night-time, when he has died but is alive. The sleeper, whose vision has been put out, lights up from the dead; he that is awake lights up from the sleeping."



IZIS Festival

www.festival-izis.org

IZIS is an annual event and exhibition that showcases innovative, internationally recognised audio-visual and new media art.

It traces its origins to 2013, when a group of artists, cultural producers, and poets who work in the Istria region formed an initiative. Since then, it has spread to movie theatres, galleries, public spaces, and industrial buildings. In its quest to involve intermedia artists into the programmes of local venues, it has successfully navigated hesitation and rebellion, institutionalisation, and guerrilla manoeuvres.

*Named after Isis, the goddess mother, the goddess of women and childbirth, IZIS endeavours to present contemporary artistic practices. And it strives to overcome the centralisation of the cultural and artistic space in Slovenia by opening itself to audiences in the periphery, i.e. in Istria, where it has found a home with the help of the individuals and institutions that drive it forward. Or to paraphrase a poem by Miklavž Komelj, who reinterpreted the "Mysteries of Isis" – to preclude the disjointed centre and periphery remaining as the natural state of things: "Isis has found all / the parts. / The originally existing / is beyond wholeness. / Proclus calls for consecration / into all mysteries / How disjointing in reverse / evokes parts of the whole / that was disjointed". (Miklavž Komelj, *The Night is More Abstract than n*, p. 42, Hyperion, 2014). And not just that: it is also to preclude the illusion of a whole that we must defend, and, in the name thereof, ostracise.*

Through the lens of extraordinary works of art, IZIS explores the impact of technology on culture, society, and nature. At the same time, it broadens horizons and brings together artists, thinkers, and inquisitive crowds through a prism of experiences and complex questions concerning the impact of robotics, hybrid materials, and kinetic sculptures. Up until 2018 the festival was held around Izola. It was staged at the Monfort salt warehouse in Portorož in 2019 and at the Libertas salt warehouse in Koper in 2020.

Marko Vivoda, Karlo Hmeljak, Luka Frelih: REAR – Reality in Arbitrariness

Intermedia installation: 5'

Music: Matej Bonin

Production: Borut Jerman – KID PiNA

Supported by: Ministry of Culture of the Republic of Slovenia, Speculum Artium, Ljudmila

The intermedia installation REAR – Reality in Arbitrariness harmoniously overlaps three different media – language, image, and sound – in its montage, whereby each medium is split into its constituent parts or elements, which then form a new set at another level. In this new set, the elements begin to take on a telling expression that shows that the construction of

reality and its transmission through any media into the space of perception is arbitrary. Simply put: using an artistic intervention to highlight the unwholeness of such a construction entails the creation of opportunities for new/different constructions of reality, and underlines that a work of art is always the work of an artist, a human creation that creates/alters/destroys meanings through media (language, image, sound).

Brad Downey: Sky Clock / Be Here Now, 2020

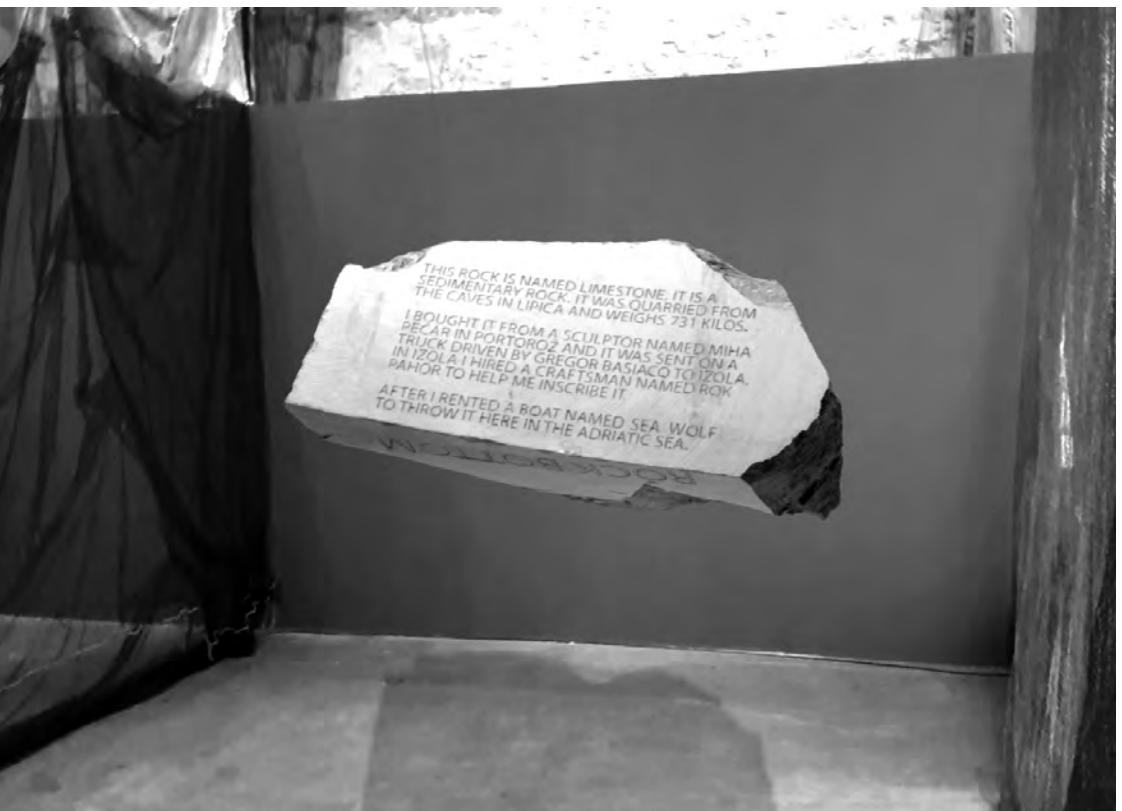
Art and science often cross paths and the results do not disappoint. The American artist Brad Downey, best known to the general public as the author of a wooden sculpture of the American First Lady Melania Trump, conceived the idea of putting space on a grain of sand. "I wanted to carve on the smallest unit still suitable for processing," Downey explains.

He and Marko Vivoda, from the Pina Association, turned to the Centre of Excellence on Nanoscience and Nanotechnology, which has just the device for such an artwork. According to Bojan Ambrožič from the Nanocentre, the tiny drawing was carved on a grain of sand with a focused ion beam, a special type of electron microscope that can be used for high-magnification analytics and imaging, as well as for the very precise carving of patterns. In science and in industry this makes it possible to research the composition and appearance of the interior of samples, but the technique can also be used to make extremely small drawings. "Small means that we can make a drawing on the surface of a human hair without any problem," Ambrožič says, adding that the smallest image could be as small as one micrometre across.

The grain of sand brought to Slovenia from Santa Barbara was in fact slightly bigger. They carved an image found on Sumerian stone tablets onto it, an image that some interpretations suggest depicts the solar system with planets and moons; one of the planets might be the mysterious planet X. Although the Sumerians possessed extraordinary knowledge for their time, it is not likely that they knew all the planets and the pattern probably has a completely different meaning.

But Downey pursued the idea of imaging space on a tiny grain that he will return to Earth. He says he initially wanted to drop the grain into a desert dune. This would be a symbolic reference to archaeology, given that the traces of some ancient civilisations have waited for eons to be discovered under sand. But then his colleagues proposed that he drop the grain into a crater created by a major asteroid impact. He currently has two candidates, the giant Chicxulub crater in Mexico, which is underwater but famous for being the site of the asteroid impact that triggered the demise of the dinosaurs, and an Arizona meteor crater. Alas, this part of the project will have to wait until the end of all travel restrictions.

The project was carried out in the framework of the Centre of Excellence on Nanoscience and Nanotechnology and the artist's residence at RUK, a network of research centres at the intersection of art, science, and technology.



Brad Downey: Rock Bottom, 2020

Intermedia installation

A story of friendship and Slovenian stone. Brad's friend Jimmie Durham wrote to him and proposed what should be inscribed on a stone. This is the text:

"This rock is named limestone. It is a sedimentary rock. It was carried from the caves in Lipica and weighs 731 kilos. I bought it from a sculptor named Miha Pečar in Portorož and it was sent on a truck driven by Gregor Basiaco to Izola. In Izola I hired a craftsman named Rok Pahor to help me inscribe it. Then, I rented a boat named Sea Wolf to throw it here, into the Adriatic Sea."

And the bottom part of the stone simply says: "Rock Bottom".

KIBLIX

www.kibla.org/en/festivals/kiblix/



KIBLIX je odprtakodni festival – tako v smislu odprtakodnega računalništva in splošne dostopnosti informacijsko-komunikacijskih tehnologij, kar je bil osnovni vzrok za njegov začetek, kot v smislu dvopomenske sintagme odprtakodne umetnosti ozziroma umetnosti odprte kode v nadaljevanju –, ki povezuje umetnost, tehnologijo in znanost. Problematizira dva različna aspekta: vpliv znanosti in tehnologije na socialno življenje posameznika ter raziskovalno poglabljjanje v skrivnosti znanosti, ki nam narekuje prihodnost. Oboje pa poskuša ponuditi rešitve za premoščanje nemoči posameznika v sodobni družbi.

KIBLIX nagovarja širok nabor ciljnih publik: osnovnošolsko, srednješolsko, študentsko, univerzitetno, raziskovalno, kulturniško, umetniško, računalniške in IT-eksperte ter navdušence, upokojence in aktivno prebivalstvo.

Mednarodni festival računalniških umetnosti je bil osnovan v Mariboru leta 1995 in Kibla leta 1996; to so bili in so še vedno centri tovrstnih aktivnosti, ki so pripomogle k prepoznavnosti interdisciplinarnih pristopov v zadnjih dveh dekadah. Iz nabora umetnikov v okviru KIBLIXa je moč tudi razbrati, kje so evropski in svetovni centri moči interdisciplinarnosti in povezovanja, ter da slovenska znanstveno-umetniška produkcija stopa v korak z evropsko. Po statističnih izračunih je Slovenija glede na število prebivalcev v samem evropskem vrhu na področju interdisciplinarnosti. V slovenskem širšem prostoru se razvija odnos do tega, predvsem s strani univerzitetnih profesorjev, raziskovalcev, študentov – torej izobraževalnih struktur, znanstvenikov in IT-ekspertov v povezavi s tistimi umetniškimi segmenti, ki jih zanima problematika razumevanja sedanjosti in razvoja prihodnosti.

Valerie Wolf Gang: Ljubezenski stroj, 2020

Tehnična realizacija: Žiga Pavlovič

Produkcija: KIBLA & UV Arthouse

Koprodukcija: RUK

Podpora projektu: FabLab Maribor & Mestna občina Ljubljana

Čeprav se tehnološki napredek pospešuje, ga še vedno omejuje inteligenca človeških možganov, ki se po besedah Paula R. Ehrlicha že tisočletja ni bistveno spremenila. Z večjo močjo računalnikov in drugih tehnologij bi bilo mogoče zgraditi stroj, ki bi bil bistveno intelligentnejši od ljudi. Zaradi globalne razsežnosti smrtonosnega virusa smo se še bolj tehnološko povezali in na ta način rešili mnoga življenja. Tehnološka rast še nikoli ni bila tako sunkovita. Kljub temu da nam tehnološke rešitve omogočajo nemoteno nadaljevanje našega vsakdanjega življenja, izobraževanja in poslovanja, še vedno nismo našli najboljše rešitve, ki bi zadovoljila vse osnovne človekove potrebe. Ena od njih je primaren človeški dotik. Večletni multidisciplinarni raziskovalni projekt Ljubezenski stroj se poglobi v to temo in s pomočjo sodobnih medijskih tehnologij išče fizični odziv na občutek ljubezni.

V raziskovalnem in ustvarjalnem procesu na presečišču znanosti in umetnosti se uporablajo različna področja navidezne, razširjene, mešane resničnosti, umetne inteligence in druge nastajajoče nove medijske tehnologije. Umetnico zanima, kaj se zgodi, ko se zaljubimo, med interakcijo, z ljubezenskimi občutki ljudi, v primeru, ko v odnosu primanjkuje kateri izmed

elementov: konkretno fizični dotik. Ko se zaljubimo, se v naših možganih odvija vrsta procesov, ki neposredno vplivajo na naše fizične procese: občutek tesnobe v prsih, metuljev v želodcu in vročine, znojenje, krvni tlak se poviša. Wolf Gang želi s projektom raziskati povezave med čustvi in fizičnimi odzivi nanje in se osredotočiti na interaktivno tehnologijo razširjene resničnosti, s katero lahko vsak uporabnik podoživi fiziološko reakcijo občutkov želje in ljubezni.

Namen projekta je delovati na stičišču znanosti in umetnosti ter združiti obe področji s skupnim ciljem: ustvariti "ljubezenski stroj", ki nam bo pomagal pri prehodu v novo desetletje, v "svet po Covidu-19" (ljubiti in dotikati se v času družbenega distanciranja in rekonstruirati sodobno družbo).

Valerie Wolf Gang je multimedijaška umetnica, filmska režiserka, videastka, transdisciplinarna umetniška raziskovalka in mentorica, ki uporablja različne tehnologije in pristope pri konstruiranju (interaktivnih) instalacij, novih medijskih del in umetniških filmov. Raziskuje predvsem odnos med človekom in tehnologijo, pri tem pa sodeluje z različnimi znanstveniki in umetniškimi kolektivi. Njena dela so bila predstavljena na mnogih skupinskih in samostojnih razstavah. Prejela je številne mednarodne štipendije in nagrade. Je ustanoviteljica UV Arthouse, ki producira eksperimentalne filme, video instalacije in raziskuje področje nastajajoče tehnologije in interaktive multimedije umetnine na stičišču znanosti in umetnosti. Njeni filmi so predstavljeni na mednarodnih festivalih. Je doktorska kandidatka na ZRC Slovenske akademije znanosti in umetnosti v Ljubljani, strokovna sodelavka Inštituta za likovno umetnost na Dunaju, gostujuča profesorica na Akademiji umetnosti Univerze v Novi Gorici, obenem pa sodeluje tudi z drugimi kulturnimi in izobraževalnimi ustanovami.

valeriewolfgang.com

KIBLIX

www.kibla.org/en/festivals/kiblix/

KIBLIX is an open code festival advocating both open-source computing and the general availability of information and communication technologies. The primary impetus behind its origins was the dual nature of open code art, which connects art with science and technology. In doing so, it thematises two different aspects, namely the impact of science and technology on the social life of the individual, and the exploratory dive into the secrets of science, which determine our future. Both try to offer solutions so that we may overcome the powerlessness of the individual in modern society.

KIBLIX speaks to a broad range of target audiences: primary schools, secondary schools and university students, researchers, the cultural sector, artists, computer experts and buffs, pensioners, and the active population.

The international festival of computer art was conceived in Maribor in 1995 and KIBLA followed in 1996. They were, and still are, centres of activity that have contributed to raising awareness of interdisciplinary approaches over the past two decades. The selection of artists featured at KIBLIX is an indication of where the European and global power centres of interdisciplinarity lie, and a testimony to Slovenia's scientific-cultural production being in lockstep with that of Europe. Statistical calculations show that, on a per capita basis, Slovenia is at the cutting edge in Europe in terms of interdisciplinarity. There is an evolving attitude to interdisciplinarity in Slovenian society at large, in particular in the ranks of university professors, researchers, and students – the educational establishment, scientists, and IT experts – as well as segments of art that are interested in understanding the present and the development of the future.

Valerie Wolf Gang: Love Machine, 2020

Technical realization: Žiga Pavlovič

Production: KIBLA & UV Arthouse

Co-production: RUK

Supported by FabLab Maribor & Ljubljana Municipality

Although technological progress is accelerating, it is still limited by the intelligence of the human brain, which, according to Paul R. Ehrlich, has not changed significantly in millennia. If computers and other technologies become more powerful, it will be possible to build a machine that is significantly more intelligent than people. The global spread of the deadly virus has led to more intense technological connections, which has saved many lives. Technological growth has never been so rapid before. Although technological solutions allow us to go about our daily lives, attend school, and conduct business, we are yet to find the best solution, one which would satisfy all basic human needs. One such need is simple human touch. The multi-year interdisciplinary project Love Machine delves into this topic and, by means of modern new media technologies, it seeks a physical reaction to the feeling of love.

This investigative and creative process at the intersection of science and art deploys different aspects of virtual, augmented, and mixed reality, artificial intelligence, and other emerging media technologies. The artist is interested in understanding what happens when we fall in love, during the interaction, as people develop feelings of love, when one of the elements is missing in a relationship: in this case, physical contact. When we fall in love, a variety of processes are triggered in our brains and they directly affect our physical processes: the feeling of anxiety in the chest, butterflies in the stomach, fever, perspiration, and elevated blood pressure. Wolf Gang wants to explore the connections between emotions and the physical reactions to emotions, focusing on the interactive technology of an augmented reality that allows every user to experience a physiological reaction to the feelings of want and love.

The aim of the project is to explore the intersection of science and art, and to combine both areas in a common goal: to create a Love Machine that will help us transition to the new decade, to a post-Covid-19 world (to love and touch in a time of social distancing and to reconstruct modern society).

Valerie Wolf Gang works as a multimedia artist, film director, and transdisciplinary arts researcher, using different technologies and approaches to produce installations, new media works, and films. She researches the relationship between man and technology and collaborates with various scientists and art collectives. Her artworks have been exhibited at numerous international galleries and she has received various international grants and awards. She is the founder of UV Arthouse, which produces experimental films and multimedia installations, and researches the field of emerging technology and contemporary art practices. Her films have been featured at international festivals. She is a doctoral candidate at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana, an associate at the Institute for Fine Arts Vienna, and a guest professor at the University Of Nova Gorica School Of Arts and the University of Primorska. She collaborates with many other cultural and educational institutions.

valeriewolfgang.com



MFRU

mkc.si/mfru-ofestivalu

Mednarodni festival računalniške umetnosti, znan tudi pod kratico MFRU, je v Sloveniji in tudi širši regiji v svojih začetkih opravil pionirsko delo pri predstavljanju teorije in umetniške prakse računalniške umetnosti in novih medijev, ter je tako ena od osrednjih inštitucij računalniške, elektronske, novomedijske, inter(trans)medijske oziroma interdisciplinarne umetnosti v regiji, ki skrbi tako za predstavitev kot tudi za razvoj te umetnosti in teorije.

MFRU se je prvič zgodil leta 1995, in od takrat se je na festivalu zvrstilo na desetine domačih in tujih umetnikov, umetnic, teoretičark in teoretikov, kuratorjev in kuratoric. Med njimi je bilo kar nekaj svetovnih zvezd in pionirjev računalniške in elektronske umetnosti, ki so v tej veji sodobne umetnosti pustili neizbriseni pečat s svojo umetniško prakso, poznavanjem tehnologije ter umeščanjem novomedijske umetnosti v družbeni kontekst. Festival poteka vsako leto približno pet dni v organizaciji MKC Maribor. Program je sestavljen iz simpozijev, konferenc, razstav in performansov, ki jih izbirajo povabljeni kuratorji in selektorji ter programski vodje festivala, ki v zadnjih letih delujejo po logiki triletnega mandata.

Več na mfru.org oziroma sl.wikipedia.org/wiki/Mednarodni_festival_ra%C4%8Dunalni%C5%A1ke_umetnosti.

**Uja Irgolič, Marko Batista, Jože Slaček, Miroslav Ničić,
Marko Ornik, son:DA: MFRU-HIPERFILM**

Spletni video arhiv, 2010

MFRU-HIPERFILM je bil skupinski projekt avtorjev iz Maribora, Ljubljane in Beograda, ki so najprej uredili, digitalizirali in katalogizirali celoten arhiv Mednarodnega festivala računalniške umetnosti – MFRU, oziroma preko razvijanja filmske logike in montaže ter razumevanja spletnih in arhivskih platform se je v procesu presegla linearna struktura in odprla nova možnost razvoja in spremmljanja arhivske zgodbe v novem mediju.

S prenosom v virtualno oziroma spletno in inter/hiperaktivno okolje MFRU-HIPERFILM povezuje vse do sedaj vpletene akterje festivala oziroma vse festivalske edicije. Gledalčeva interaktivnost omogoča večplastno celostno informacijo o festivalu, o programski vsebini oziroma o avtorjih, o performativnem trenutku ali umetniškem artefaktu na izbrani ediciji festivala. Gledalec znotraj MFRU-HIPERFILMA postane raziskovalec, režiser in montažer svojega dokumentarnega hiperfilma, svojega filma o festivalu do sedaj.

MFRU-HIPERFILM kot urejena arhivska in spletna baza ponuja povezave s sodelujočimi umetniki in z dogodki. Dokumentarni multimediji kolaž je dostopen, odprt in pripravljen za pregledovanje iz domala vsake točke tega planeta ter je oblikovan znotraj standardov dostopnosti za ljudi s posebnimi potrebami. MFRU-HIPERFILM je dostopen na hiperfilm.mfru.org.

Aphra Tesla Operating System Incorporated – Atosi: Tako je govoril Huxtrl / "Smrt fašizmu, svoboda narodu", 2018

Video animacija

Huxtrl, ki je žival, bog, zaveznik manjšin, anarhosocialist in aktivist. Govori kot inteligibilni aparat intermedejske oziroma sodobno raziskovalne umetnosti in predstavlja lastno edicijo iz 2018. Maribor GT22 Kunstlerhaus Huxtrihaus.

ATosi – Aphra Tesla Operating System Incorporated se razvija, deluje od 2010.

www.huxportal.si



Julia Schneider, Lena Kadriye Ziyal: Moramo se pogovoriti, UI

Stripovski esej o umetni inteligenci

Bodo čez trideset let vse neprijetno delo za nas opravili roboti? Ali pa nas bodo pokorili, da bomo postali podredljivi sužnji? Razprave o tem, kako bo umetna inteligencia (UI) spremenila naša življenja, se gibljejo med tema skrajnostma. Ni dvoma, da bo sprememba dramatična. Mogoče je zdaj ravno pravi čas, da se začnemo vmešavati.

Ta pionirski stripovski esej o UI vas vabi na ilustrirano potovanje skozi razsežnosti in implikacije inovativne tehnologije. To delo, ki obravnava pomembne možnosti in tveganja, povezana z UI, je ustvarjalna spodbuda za tiste, ki se spoznajo na to temo, pa tudi vabilo za novice, da se informirajo in pridružijo razpravi.

Doktorica ekonomije Julia Schneider ceni podatke in kodo kot orodje za reševanje zapletenih ugank in obožuje strip kot medij za pripovedovanje zapletenih zgodb. Umetnica Lena Kadriye Ziyal, ki prihaja z nasprotne strani, pa rada šifrira kompleksnost z asociacijami in tako pomen določene teme razširi s svojo perspektivo.

Dr. Julia Schneider je neodvisna svetovalka za umetno inteligenco in članica znanstvenega odbora združenja eksoskeletne industrije VDEI Association of the Exoskeleton Industry e.V. Doktorirala je iz ekonomije na svobodni univerzi v Berlinu (Free University of Berlin), in sicer z raziskavo o učinkih nemške reforme trga dela iz leta 2005 na obnašanje in zdravje prejemnikov socialne podpore. Potem je delala kot postdoktorska raziskovalka na področju empiričnih raziskav trga dela in inovacij ter kot višja podatkovna strateginja.

Lena Kadriye Ziyal je del kolektivno upravljane agencije za vsebine in grafično oblikovanje Infotext v Berlinu. Ustvarja oblikovalske koncepte, infografike, ikone in ilustracije. Lena je študirala vizualno komunikacijo in grafično umetnost na Weißenseeju, visoki šoli za umetnost (Kunsthochschule Berlin-Weißensee), Univerzi za umetnost (UdK) v Berlinu in Univerzi Marmara v Istanбуlu. Preden se je pridružila Infotextu, je delala kot svobodna grafična oblikovalka in vizualna umetnica.

Angleški izvirnik:

We Need to Talk, AI

© 2019 Dr. Julia Schneider, Berlin

Besedila: Dr. Julia Schneider

Ilustracije: Lena Kadriye Ziyal

Založnik slovenske izdaje: Aksioma — Zavod za sodobne umetnosti, Ljubljana

Sozaložnik in distributer: Mladinski kulturni center Maribor

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V okviru: konS – Platforma za sodobno raziskovalno umetnost

Projekt konS je bil izbran na javnem razpisu za izbor operacij "Mreža centrov raziskovalnih umetnosti in kulture". Naložbo sofinancirata Republika Slovenija in Evropska unija iz Evropskega sklada za regionalni razvoj.

MFRU

mkc.si/mfru-ofestivalu

The International Festival of Computer Arts, known by its acronym MFRU, did pioneering work in Slovenia and the broader region during its early years as regards presenting the theory and artistic practice of computer arts and new media. It is thus one of the core institutions of

computer, electronic, new media, inter(trans)media, and interdisciplinary arts in the region, concerned with both the presentation and development of this form of art and theory thereof.

The first MFRU took place in 1995 and since then it has featured dozens of local and foreign artists, theoreticians, and curators, some of them global stars and pioneers of computer and electronic art who left an indelible mark on this branch of contemporary art with their artistic practices, knowledge of technology, and the placement of new media art in the social context.

Organised by MKC Maribor, the festival takes place every year over the course of approximately five days, and includes symposia, conferences, exhibitions, and performances selected by guest curators, selectors, and programme directors, who have three-year terms.

More at mfru.org or sl.wikipedia.org/wiki/Mednarodni_festival_ra%C4%8Dunalni%C5%A1ke_umetnosti.

Uja Irgolič, Marko Batista, Jože Slaček, Miroslav Ničić, Marko Ornik, son:DA: MFRU-HYPERFILM

Web video archive, 2010

MFRU-HYPERFILM is a group project by authors from Maribor, Ljubljana, and Belgrade. They initially arranged, digitised, and catalogued the entire archive of the MFRU International Festival of Computer Arts, but as they developed their film and editing logic came to grasp online and archival platforms, the process surpassed a linear structure and they created new possibilities for the development and viewing of this archival story in a new medium.

Having been transferred to a virtual, online, and inter/hyperactive environment, MFRU-HYPERFILM connects all participants involved thus far in all festivals. The spectator's interactivity provides multifaceted information regarding the festival, programme, and authors, as well as regarding the performative moment or artistic artefact at the selected annual edition of the festival. In MFRU-HYPERFILM the spectator becomes the explorer, director, and editor of his or her own documentary hyperfilm, his or her very own film about the festival thus far.

As an organised archival and online base, MFRU-HYPERFILM provides connections with the participating artists and events. The documentary multimedia collage is accessible, open, and ready for viewing from almost any point on the planet, and is accessible to persons with special needs. The MFRU-HYPERFILM is available at hiperfilm.mfru.org.

Aphra Tesla Operating System Incorporated – Atosi: Thus Spoke Huxtrl / "Death to Fascism, Freedom to the People"

Video animation, 2018

Huxtrl – an animal, God, ally of minorities, anarcho-socialist, and activist. He speaks as an intelligible apparatus of intermedia art or contemporary investigative art, and has represented his own edition since 2018. Maribor GT22 Kunstlerhaus Huxtrlhaus.



ATosi – Aphra Tesla Operating System Incorporated has been developing and working since 2010.

www.huxportal.si

Julia Schneider, Lena Kadriye Ziyal: We Need to Talk, AI

A comic essay on artificial intelligence

Thirty years from now, will robots do all the unpleasant work for us? Or will they subjugate us and turn us into submissive slaves? Debates on how artificial intelligence (AI) will change our lives tend to move between these two extremes. There is no doubt that the change will be dramatic. Perhaps now is the time to start interfering therein.

This pioneering comic essay on AI invites you to take an illustrated journey through the dimensions and implications of state-of-the-art technology. In discussing important opportunities and risks associated with AI, this work provides creative stimulus for experts, but also invites newcomers to the subject to join the debate become informed.

With a PhD in economics, Julia Schneider appreciates data and code as tools for solving complex puzzles, and she loves comics as a medium for telling complex stories. Coming from the opposite direction, the artist Lena Kadriye Ziyal loves encrypting complexity with associations and thereby expanding the meaning of a topic with her perspective.

Dr. Julia Schneider is an independent consultant on artificial intelligence and a member of the scientific committee of the Association of the Exoskeleton Industry (VDEI). She has a PhD in economics from the Free University of Berlin and her dissertation was a study on the effects of Germany's 2005 labour market reforms on the behaviour and health of welfare recipients. As a post-doc, she did empirical research on the labour market and innovations and has worked as a senior data strategist.

Lena Kadriye Ziyal works at a collectively run agency for content and graphic design, Infotext, based in Berlin, where she creates concepts, infographics, icons, and illustrations. She studied visual communication and graphic arts at the Weißensee Academy of Art Berlin, the Berlin University of the Arts, and Marmara University in Istanbul. Before joining Infotext, she worked as a freelance graphic designer and visual artist.



English original:

We Need to Talk, AI

© 2019 Dr Julia Schneider, Berlin

Text: Dr Julia Schneider

Illustration: Lena Kadriye Ziyal

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Pixxelpoint

www.pixxelpoint.org

Pixxelpoint – mednarodni festival sodobnih umetniških praks se je v času svojega delovanja nedvomno uveljavil kot eden pomembnejših festivalov intermedijijske umetnosti ter sodobnih umetniških praks pri nas in opozoril nase tudi v širšem mednarodnem prostoru. Brez dvoma živimo v norem, tehnološko visoko razvitem času, ki pred nas postavlja vrsto dilem in terja nove razlage mnogih dejavnosti v našem delovanju. Tehnološka znanost je povzročila korenite spremembe v dojemaju družbene realnosti, v svet umetnosti je vnesla povsem nove umetniške izrazne oblike in umetnosti dala dotelej neslutene razsežnosti. Pixxelpoint, ki je pred več kot dvema desetletjema izšel iz vizualne kulture elektronskih medijev, se že vsa leta odziva na te spremembe ter lokalni in širši javnosti predstavlja ključna dogajanja v polju novejše medijske tehnologije, ukvarja se s prezentacijo sodobnih umetniških praks, ki delujejo na presečišču umetnosti, znanosti in tehnologije, ter spodbuja tako komunikacijo kot kritičen diskurz na področju intermedijijske umetnosti, ki že sama po sebi deluje globalno in nam vedno znova odpira nove poglede, nove (virtualne) svetove. Glede na to, da festivalski program vsako leto prinaša različne vsebinske koncepte in rešitve, ki se nanašajo na spremembe okolja in medčloveških odnosov v sodobni družbi kot posledico uporabe tehnologij, smo lahko v dobrih dveh desetletjih na festivalu spoznali tako številne priznane kuratorje kot domače in tuje umetnike, ki so v svojih interaktivnih delih z natančnimi ter premišljenimi koncepti obravnavali formalne, estetske in družbeno-kultурne vidike sodobnih medijev, ustvarjali nove modele predstavljanja in nas soočali s senzibilnostjo tovrstne medijske umetnosti, ki od gledalca zahteva spremenjen odnos do gledanja in zaznavanja sodobnih umetniških del.

Ne nazadnje pa se v zadnjem desetletju festival razvija tudi kot čezmejni projekt in tako vzpodbuja še umetniško ustvarjalnost na obmejnem območju ter razvija čezmejno sodelovanje na inventivnem polju sodobnih umetniških praks, ki že same po sebi ne pozna meja.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica: Trackeds Houston

Računalniška animacija na digitalno fotografijo, 2014

Pogled z najvišje točke v mestu, stolpnice JPMorgan Chase.

Na levi strani je stavba finančnega centra Bank of America, arhitekt Philip Johnson, sledi zgradba Centra za uprizoritvene umetnosti, spodaj v sredini ob gledališkem centru se nahaja drevo za obešanje, ob drevesu je tabla, na kateri piše: "Mnogo zgodb so pripisovali štiristoletni zgodovini tega živega hrasta. Nekateri pravijo, da so v času Republike Teksas (1836–1845) na njegovih gracioznih vejah obesili vsaj enajst zločincev." Center mesta ali downtown Houston loči od predmestja široka avtocesta Gulf Freeway ali Interstate 45, ki je glavna prometna žila med mehiškim zalivom in večjimi mesti v zvezni državi Teksas.



Foto: BridA

Projekt Trackeds je nastal leta 2008 kot rezultat gostovanja, ki ga je organizirala Fondazione Ratti, Como (I), vodil pa arhitekt Yona Friedman. Gre za projekt, ki temelji na raziskovanju dinamičnih struktur v urbanih prostorih ter analizi superavtomatiziranih sistemov za zbiranje in obdelavo zajetih podatkov, s poudarkom na gradnji podatkovne oziroma vizualne vsebine z uporabo kibernetičnih aplikacij.

Napredne nadzorne sisteme lahko razumemo tudi kot ogromno mrežo sodobnih vedut krajev in mest. Pogledi niso zajeti z namenom ustvarjanja lepih in očarljivih panoram, njihov osnovni namen je zbiranje podatkov o ljudeh in njihovem početju ter zagotavljanje "varnosti". Zanimivo je, da so ti sistemi avtomatizirani in avtonomni do te mere, da postajajo edini končni uporabniki in, paradoksalno, edini "občudovalci" zajetih podob.

Projekt Trackeds sicer ohranja izvirni format nadzornih sistemov, vendar brez privzete funkcije nadziranja. Ustvarja podobo, ki je ponujena v občudovanje. Čeprav so podatki zajeti iz mikrokozmosa določenih lokacij, je projekt naravnан globalno. Ne zanimajo ga osebni podatki ali statične lastnosti objekta, temveč količina njihovih reduciranih dinamičnih lastnosti, iz katere je mogoče izluščiti globalne vzorce, ki bi prostor in čas skozi umetniško delo predstavljali drugače.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica je kolektiv, ki ga sestavljajo diplomanti beneške Akademije lepih umetnosti Tom Kerševan, Sendi Mango in Jurij Pavlica. Kolektiv, ki se je formiral med študijem leta 1996, ustvarja lastno umetniško produkcijo na širokem polju sodobnih umetniških praks, razstavlja tako doma kot v tujini, poleg tega pa sodeluje tudi v številnih mednarodnih rezidenčnih programih, na delavnicah in seminarjih. Večkrat je bil povabljen h kuriranju festivala Pixxelpoint v Novi Gorici, organizira in vodi tudi lasten mednarodni rezidenčni center ter festival sodobnih umetniških praks R.o.R. v Šempasu. Dela kolektiva BridA so bila odkupljena za več mednarodnih zbirk sodobne umetnosti. Leta 2015 je za 20-letno uspešno delovanje na področju umetnosti prejel najvišje priznanje Mestne občine Nova Gorica, nagrado Franceta Bevka, leta 2018 pa mednarodno nagrado tesla, ki jo podeljuje MoTA – Muzej tranzitorih umetnosti v Ljubljani. Med drugim so prejemniki štipendij Iaspis, ki jo podeljuje Ministrstvo za kulturo Švedske, in Culture Bridges, ki jo pod okriljem EU podeljuje British Council.

Umetniška produkcija kolektiva BridA posega v široko polje interdisciplinarnih umetniških praks. Umetniki posegajo v polje inovativnih tehnoloških in znanstvenih pristopov, ki na revolucionaren način odpirajo nove možnosti razumevanja sodobne umetnosti. S svojimi interaktivnimi projekti v umetniški proces aktivno vključujejo publiko, ki je skozi leta razvoja postala glavni akter njihovih umetniških projektov.

Sanela Jahić: Delati izginotje delanja (2018–2020)

aksioma.org/sl/labour

Tehnična pomoč: Andrej Primožič

Grafično oblikovanje: Vasja Cenčić

Razvoj in izdelava napovednega modela, vizualizacija podatkov: Iztok Lebar Bajec

Razvoj in izdelava napovednega modela: Jure Demšar

Programiranje: Umer Muhammad

Analiza podatkov in animacija: Jernej Lunder

Producija: Aksioma – Zavod za sodobne umetnosti, Ljubljana

Koprrodukcija: Drugo more, Reka; Loški muzej Škofja Loka

Partner: Fakulteta za računalništvo in informatiko Univerze v Ljubljani

V času, ko vseprisotna avtomatizacija radikalno spreminja vse oblike dela in je prenos nalog na stroje čedalje bolj vsakdanja praksa, se je Sanela Jahić v svojem večletnem projektu Delati izginotje delanja (2018–2020) lotila ravno tega vprašanja – razstave, ki jo namesto nje zasnuje stroj. Algoritem, zasnovan na bazi vseh preteklih del, raziskav in zanimanj umetnice, je napovedal in določil vsebino ter estetiko njenega naslednjega umetniškega dela.

Projekt nadaljuje njeno raziskovanje prepleta subjektivnosti, tehnologije in dela v kontekstu poznega kapitalizma. Umetnica se v njem loti družbenega (in umetniškega) eksperimenta, pri katerem svoje lastno umetniško ustvarjanje postavi v kontekst delovnega procesa.



Na podlagi prve napovedi algoritma je nastalo delo Digitalna luknjana kartica, ki prikazuje delček nevidne in razpršene mreže spletne delovne sile, ki opravlja naloge na platformi za množično mikrodelo Microworkers. Uporabniki so bili naprošeni, da prenesejo in namestijo aplikacijo, ki je sledila njihovim klikom z miško in pritiskom tipk na tipkovnici, medtem ko so delali na platformi. Drobiljenje dela na koščke, ki so potem oddani v izvajanje ljudem preko spleta, in razgradnja plač na mikroplačila vzpostavlja enega najbolj nereguliranih trgov dela in je neposredno povezano z načeli znanstvenega upravljanja.

Na podlagi pridobljenih podatkov sta nastali dve podatkovno generirani črtni risbi in dve animaciji, ki ponazarjajo sledi dela nevidnih ljudi. Spremlja jih serija 190 zbranih fotografij delovnih okolij mikrodelavcev s platforme, ki so označene z uporabniškim imenom delavca, mestom in državo, starostjo, koliko so v celoti zaslužili na platformi, koliko mikrodel so izvedli in koliko so bili v povprečju plačani na nalogi.

Projekt je nastal v okviru Dopolavoro, dela projekta Reka 2020 – Evropska prestolnica kulture, ob podpori Oddelka za kulturo mesta Reka in Ministrstva za kulturo Republike Hrvaške ter Ministrstva za kulturo Republike Slovenije in Mestne občine Ljubljana.

Sanela Jahić je leta 2008 končala študij slike na ALUO v Ljubljani. V letu 2010 je kot štipendistka Ministrstva za kulturo Republike Slovenije končala podiplomski študij mednarodne smeri Umetnost v javnem prostoru in nove umetniške strategije na Bauhaus univerzi v Weimarju. Kot intermedijijska umetnica gradi tehnološko podprtne kinetične objekte in naprave. Njena umetniška praksa pogosto vključuje sodelovanje s strokovnjaki za strojništvo, avtomatizacijo, programsko opremo in elektroniko. Živi in dela v Škofji Loki. Svoja dela je predstavila na več razstavah v Sloveniji in tujini.

sanelajahic.com

Jata C: Bibaret JC210120

Zvočni dogodek

Jata C so: beeplip, OR poiesis, Boštjan Perovšek,
Bojana Šaljić Podešva in Brane Zorman.

Producija: Cona, zavod za procesiranje sodobne umetnosti, 2019

Partner: Prirodoslovni muzej Slovenija – Slovenski arhiv živalskih zvokov,
zanj dr. Tomi Trilar

V skladbi je z dovoljenjem uporabljeno nekaj vzorcev iz zvočne knjižnice
George Vlad, Mindful Audio.

Elektroakustična skupina Jata C združuje interesno povezane zvočne umetnice in umetnike, ki želijo raziskovati znotraj bioakustike in zvočne ekologije. Preko zvočne zaznave združujejo okoljevarstvene in družbene teme. Ob tem se poslužujejo tako zapisa realnega stanja sveta kot spekulativne projekcije.

Jata C v skladbi in performativnem nastopu Bibaret JC210120 presega zamejeno družbeno in ekonomsko dojemanje insektov. Izpostavlja in ozavešča o pomenu insektov znotraj posameznih ekosistemov, obenem pa pokuka tudi izven znanstvenih okvirov. Prav tako tematizira svet malih živali – nevretenčarjev (insektov, pajkov, žuželk ...) in preko teh razkrivanj osvetljuje družbeni, znanstveni in umetniški odnos do te tako pomembne in ranljive skupine živali.

Umetnice in umetniki želijo v svojem delu na humoren način preplesti znanstvena dognanja in okoljevarstvena dejstva z družbenimi dogmami. V svojem performansu bodo prisluškovali bitjem, ki premorejo popolno preobrazbo telesa in sobivajo v soodvisnosti z drugimi vrstami. Preko slušne zaznave bodo poskušali vpeljati svoj lasten umetniški uvid v obliki spekulativne misli in ustvarjalnosti na temo bližnjega sobivanja z žuželkami in členonožci.

K sodelovanju je skupina pritegnila znanstvenika dr. Tomija Trilarja, priznanega strokovnjaka za nevretenčarje in bioakustiko, vodjo kustodiata za nevretenčarje, ki upravlja nacionalno zbirko živalskih zvokov v Prirodoslovnem muzeju Slovenije. Biolog je umetnikom posredoval zvoke izbranih insektov iz obširne zbirke in z njimi sodeloval v času vsebinske zasnove dela. Skladba Bibaret JC210120 je zasnovana na bioakustičnih zvokih in njihovih obdelavah, ki so jih prispevali umetniki sami, Slovenski arhiv živalskih zvokov in nekaj vzorcev zvočna knjižnica George Vlad, Mindful Audio.

Skladba Bibaret JC210120 je bila premierno izvedena v živo na Radiu Slovenija ARS in istočasno na mednarodni mreži satelitskih radijskih postaj EBU ter bila postavljena v galeriji Steklenik kot osemkanalna zvočna instalacija.

beepblip je zvočna umetnica in arhivistka. Komponira potopitvene psihogeografske zvočne krajine z uporabo analogne elektronike, naredi-sama modularnih sintetizatorjev zvoka, terenskih posnetkov in računalniške manipulacije. Zanima jo bioakustika, eksperimentalna in mikrotonalna glasba. Leta 2019 je pri založbi Kamizdat izšel njen album.

OR poiesis je umetnica in raziskovalka na področju zvoka in slušne percepcije ter poetičnega performansa. Besedo razširja v sonornih sferah čas-prostor poezije. Ob vseh digitalnih razsežnostih ji je središčna fizična prisotnost telesa.

Boštjan Perovšek, glasbenik, skladatelj in oblikovalec zvoka, sklada eksperimentalno elektroakustično glasbo. Njegova posebnost je ustvarjanje bioakustične glasbe, ki temelji na zvokih živali, posebej žuželk. Igra tudi s skupino SAETA, ustvarja glasbo za film, gledališče, performanse in multimedijiške instalacije ter zvočne krajine za muzeje in galerije.

Bojana Šaljić Podešva se kot skladateljica v svojem delu največ posveča raziskovanju zvoka kot entitete, ki vpliva na poslušalca fizično in vsebinsko; tako se njena glasba razpenja med popolno abstrakcijo in kompleksnimi semantičnimi govoricami. Prejela je več nagrad za koncertna dela, scensko in filmsko glasbo.

Brane Zorman je skladatelj, zvočni in intermedijski umetnik, zvočni manipulator, producent in kurator. Zvočna dela komponira za gledališke, intermedijske in plesne predstave. Elektronskoakustične solo skladbe ter improvizacije z domačimi in tujimi umetniki izvaja v prostorskem zvoku. V odnosu do zvoka in prostora razvija različne strategije, tehnike, dinamične in interaktivne module, snema in reinterpretira zvočne krajine ter z uporabo sofisticiranih orodij kreira elektronske in akustične zvočne skulpture.

Jasna Hribenik, Ljoba Jenče: Komunikacija eholokacija

Eksperimentalni performativni projekt

V sodelovanju z:

Markom Franklinom/The Oceania project

Borutom Čelikom

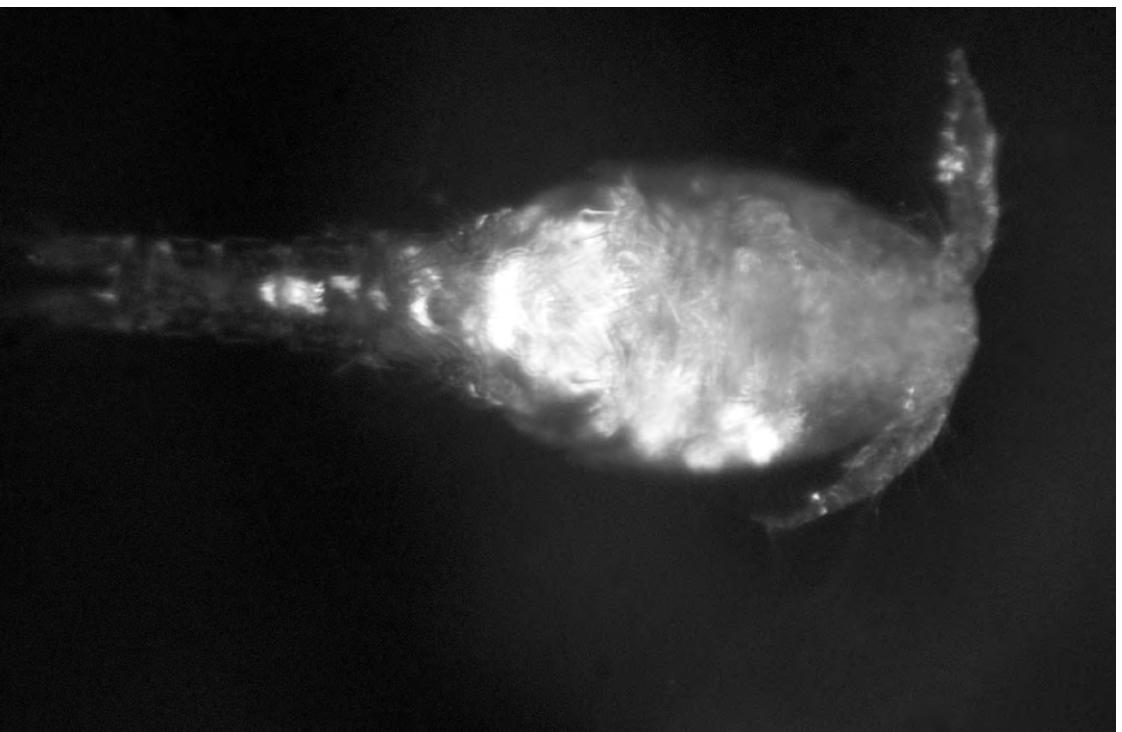
doc. dr. Andreeo Oarga-Mulec, UNG

doc. dr. Janezom Mulcem, ZRC SAZU

Tomažem Šimnovcem

Zalo Zio Lenardič

Eksperimentalni performativni projekt Komunikacija eholokacija je zasnovan kot prečenje izbranih kontekstov iz področja znanosti in umetnosti. Vzpostavitev interakcije med znanstvenimi procesi na področju biologije in umetniškimi strategijami sodobne umetniške prakse se zgodi z namenom. Projekt želi ustvariti problemska polja, nakazati nove civilizacijske paradigme, druge svetove, ki bodo še nastali. Problematizira čas preloma, prihodnost planeta



Zemlja v tranziciji. "Komunikacija kot neprekinjena in neskončna izmenjava informacij na različne načine: na valovih eholokacije, več tisoč kilometrov, in če razmišljamo o vesolju, v neizmernih eonih. Informacije, ki sčasoma pripeljejo do dialoga, potujejo v vseh medijih, svilnata morska voda, ki pokriva večino našega planeta, pa je tisti podporni medij, vzporedno vesolje na našem planetu, paralelno s človeškim. Neraziskana in večinoma neznana. Toda seže do nas na načine, ki jih morda sploh še ne razumemo. Kiti s seboj nosijo veliko skrivnost globin že milijone let." (Andreea Oarga Mulec)

S pomočjo srečanja dveh glasov – dveh vzporedno živečih civilizacij, človeka in kita – ter s svetlobno intervencijo v prostoru novo umetniško delo želi vzbuditi različne čutne zaznave in tolikšen potopitveni učinek, da obiskovalci dobijo občutek, "da so dovolj ločeni od sveta, da bi lahko razmišljali o svetu" in o možnem scenariju prihodnosti, ki je zakodiran v središčni zvočni predlogi projekta, bajeslovni slovenski ljudski pesmi Riba faronika. Po moči imaginacije je pesem izjemен ostanek kozmologije naših prednikov. Dokumentirana je bila v Podmelcu na Tolminskem leta 1952 in govorji o ribi, ki na svojem hrbtnu nosi svet, in če bi se obrnila na hrbet, bi to pomenilo njegov konec.

Jasna Hribernik je univerzitetna diplomirana filmska režiserka. Od leta 1985 deluje kot samostojna filmska režiserka in ustvarjalka video filmov, video instalacij in drugih večmedijskih

del. Je uspešna ustvarjalka avtorskih dokumentarnih filmov, za katere je bila večkrat nagrajena. Pogosto je tudi sama snemalka in montažerka. Od leta 2012 sodeluje z Akademijo umetnosti Univerze v Novi Gorici kot izredna profesorica na magistrskem študijskem programu Prostor in čas v gibljivih slikah.

Ljoba Jenč se v slovenskem prostoru kot edina svobodna umetnica doslej posveča umetniškemu poustvarjanju ljudskega izročila pesmi, mitov in zgodb na osnovi lastnega terenskega dokumentiranja in raziskovanja. Za ohranjanje in prenos izročila na mlade ter uveljavljanje slovenskega izročila v mednarodnem prostoru je prejela državno medaljo za zasluge in Zavod Pajn posebno omembo strokovne komisije evropskega združenja za kulturno dediščino Europa Nostra Awards 2017.

Lavoslava Benčić: Integrirane prakse v umetnosti in znanosti. Uvod v grafični zvok

Delavnica

Tema e-delavnice Uvod v grafični zvok je oblikovanje zvočnih struktur. Delavnica je namenjena predvsem ustvarjalcem/kam brez predhodnih skladateljskih znanj in izkušenj.

Uvodni del e-delavnice obsega pregled osnov grafičnega zvoka – od zametkov, preko spoznavanja primerov iz umetniške scene do vrhunskih del s konca dvajsetega stoletja. Časus primerno je digitalna doba prispevala k pred drugačenju orodij za grafični zvok. Spoznavanje programskih orodij, priprava in vnos izbranih nizov vizualnih podatkov v program ter eksperimentiranje s pretvorbo le teh v zvočne strukture poteka v osrednjem praktičnem delu e-delavnice. Delavnica se zaključi s skupinsko zvočno vajo.

E-delavnica poteka na lastnih računalnikih udeležencev preko komunikacijske platforme Zoom. Pred začetkom delavnice udeleženci prejmejo povezavo do brezplačne programske opreme in si jo namestijo na lastne računalnike.

Trajanje delavnice: 90 minut

Tehnične zahteve: internet, lastni računalniki, brezplačna programska oprema, Zoom dostop.

Za udeležence nad 13 let in odrasle.

Delavnica za največ 10 oseb.

Lavoslava Benčić je samozaposlena intermedejska umetnica, kustosinja, pedagoginja in grafična oblikovalka. Zaključila je študije na Inštitutu in Akademiji za multimedijo v Ljubljani, na univerzi Middlesex in na London College UCK ter magisterij medijskih umetnosti in praks na Akademiji umetnosti Univerze v Novi Gorici. Na Inštitutu in Akademiji za multimedije v Ljubljani deluje kot predavateljica multimedejske produkcije. Sodeluje z iniciativo ČIPke, pobudo za ženske v znanosti, tehnologiji in medijski umetnosti v Ljubljani ter z Layerjevo hišo v Kranju (BIEN DIY Lab). Od leta 2014 ustvarja in vodi novomedijske delavnice (več kot 50) za odrasle in otroke v Sloveniji, na Hrvaškem, v Italiji in Srbiji (580+ udeležencev). Večina delavnic izhaja iz intermedejskih umetniških projektov, ki temeljijo na elektronskem tekstu, grafičnem

zvoku, reakciji zvoka na dražljaje in generativnih zvočnih pokrajinh, ki sprožijo svetlobne učinke. Njeni tokokrogi so izdelani iz mehkih prevodnih ali kapacitivnih materialov.

Najnovejša dela: issuu.com/lavoslava/docs/portfolio_lb_01_16

Je članica strokovnih združenj (ADA Artist, ZDSL, DLUL, HUIU). Njena dela so bila razstavljena oz. prikazana v enaindvajsetih državah in je zanje prejela trinajst nagrad.



Pixxelpoint

www.pixxelpoint.org

Pixxelpoint – International Festival of Contemporary Art Practices is now undeniably established as one of the most important festivals of intermedia art and contemporary art practices in Slovenia and it has also made an impression internationally. There is no doubt that we live in a crazy, technologically highly advanced time that brings us face to face with numerous dilemmas and demands new explanations for many of our activities. Technological science has caused profound changes in the perception of social reality, instilling the art world with entirely new forms of artistic expression and giving it heretofore unimaginable dimensions.

Pixelpoint, which emerged over two decades ago from the visual culture of electronic media, has been responding throughout the years to these changes and has presented to local and broader audiences key developments in the field of newer media technology. It is involved in the presentation of contemporary art practices that are at the intersection of art, science, and technology, and it promotes both communication and critical discourse in intermedia art, an artistic field that is inherently global and consistently opens new perspectives, new (virtual) worlds. Considering that the programme brings different thematic concepts and solutions each year, reflecting changes in the environment and interpersonal relations in contemporary society as a result of the use of technologies, the two-plus decades of the festival have featured numerous renowned curators as well as domestic and foreign artists who, with their interactive works and precise, thoughtful concepts, have dealt with formal, aesthetic, and sociocultural aspects of contemporary media, created new models of presentations, and challenge us with the sensibility of this type of media art, an art that requires spectators to change their attitude to watching and perceiving contemporary works of art.

And what is more, in the past decade the festival has been developing as a cross-border project and as such encourages artistic creativity in the border⁴ area and develops cross-border cooperation in the innovative field of contemporary art practices – which are inherently without borders.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica: Trackeds Houston

Computer animation on a digital photograph, 2014
View from the city's tallest building, JPMorgan Chase Tower.

On the left lies the Bank of America Center by architect Philip Johnson, adjacent to it is The Hobby Center for Performing Arts, and bottom centre, next to the theatre centre, there is a hanging tree with a plaque that says: "Many stories attach to the 400-year history of this live oak. Some say that during the days of the Republic of Texas (1836–1845) at least eleven criminals were hanged from its graceful boughs." Downtown Houston is separated from the suburbs by the wide Gulf Freeway, also known as Interstate 45, the main road connection between the Gulf of Mexico and larger cities in Texas.

Trackeds was created in 2008 during a residency organised by Fondazione Ratti, Como (I) and led by the architect Yona Friedman. It is a project that explores dynamic structures in urban spaces and analyses super-automated systems for the collection and processing of harnessed data, with an emphasis on creating visual content from data using cybernetic applications.

Advanced surveillance systems can be considered a vast network of contemporary vistas of places and cities. The vistas are not captured to create beautiful and charming panoramas; their basic purpose is to collect data on people and their behaviour, and to provide "security". Interestingly, these systems are automated and autonomous to such an extent that they themselves become the only end users and, paradoxically, the only "admirers" of the captured images.

Trackeds preserves the original format of surveillance systems but without the default function of surveillance. It creates an image that is offered up for admiration. Even though the data are captured from the microcosm of specific locations, the project is globally oriented. It is not interested in personal data or the static properties of a structure; it wants to know the quantity of their reduced dynamic properties, from which it is possible to detect global patterns that may present space and time in a different way through a work of art.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica is a collective made up of Venice Academy of Fine Arts graduates Tom Kerševan, Sendi Mango, and Jurij Pavlica which was formed in 1996 during their university years. The group, which produces artwork across a wide spectrum of contemporary artistic practices, exhibits both locally and internationally, and has participated in numerous international residency programs, workshops, and seminars. It has been invited several times to curate the Pixedelpoint Festival in Nova Gorica and the R.o.R. Festival of contemporary artistic practices in Šempas. BridA's works have been purchased for multiple international contemporary art collections. In 2015 it received the highest award of the Municipality of Nova Gorica, i.e. the France Bevk Prize, in honour of 20 years of successful activity, and in 2018 it was the recipient of the international Tesla Award, conferred by the Museum of Transitory Art in Ljubljana. It received of the Iaspis scholarship awarded by the Swedish Ministry of Culture, and a Culture Bridges grant, awarded by the British Council with the support of EU funds.

BridA's artistic production spans a broad field of interdisciplinary art practices. The artists leverage innovative technological and scientific approaches that create revolutionary new ways of understanding contemporary art. Their interactive projects actively involve the public in the artistic process, and through the years the public has become the main protagonist of their artistic projects.

Sanela Jahić: The Labour of Making Labour Disappear (2018-2020)

aksioma.org/sl/labour

Technical support: Andrej Primožič

Graphic design: Vasja Cenčič

Development and programming of the predictive model, data visualisation: Iztok Lebar Bajec

Development and programming of the predictive model: Jure Demšar

Programming: Umer Muhammad

Data analysis and animation: Jernej Lunder

Production: Aksioma – Institute for Contemporary Art, Ljubljana

Co-production: Drugo more, Rijeka, Škofja Loka Museum

Partner: Faculty of Computer and Information Science, University of Ljubljana

In a time when pervasive automation is radically altering all forms of labour and the transfer of tasks to machines is becoming increasingly commonplace, Sanela Jahić tackled this very

*issue with her multi-year project *The Labour of Making Labour Disappear* (2018-2020) – an exhibition that a machine conceived for her. An algorithm that was developed based on a dataset of her past work, research, and interests predicted and determined the content and aesthetics of her next artwork.*

The project continues her exploration of the intertwining of subjectivity, technology, and labour in the context of late capitalism. The artist has embarked on a social (and artistic) experiment in which she places her own artwork in the context of the labour process.

*The first prediction of the algorithm led to the work *Digital Punched Card*, which depicts a portion of the invisible and dispersed network of online labour that performs jobs on the microwork platform Microworkers. Users of the platform were asked to download and install an application that followed their mouse clicks and keyboard strokes as they did work for the platform. The fragmentation of labour into tiny pieces that are then outsourced to people online, and the disintegration of payment into micropayments, has established one of the most unregulated labour markets and is directly connected with the principles of scientific management.*

The acquired data was harnessed to produce two computer-generated line drawings and two animations, an illustration of the traces of the labour of invisible people. They are accompanied by a series of 190 selected photographs of the work environments of microworkers on the platform, which are labelled with the worker's user name, city and country, age, their total earnings on the platform, how many microwork jobs they performed, and how much they were paid on average for a job.

This project was co-produced in the framework of the Dopolavoro flagship of the Rijeka 2020 – European Capital of Culture project, with support from the City of Rijeka – Department of Culture, the Ministry of Culture of the Republic of Croatia, the Ministry of Culture of the Republic of Slovenia, and the Municipality of Ljubljana.

Sanela Jahić graduated in painting from the Academy of Fine Arts and Design, University of Ljubljana, in 2008, and received her master's degree in Public Art and New Artistic Strategies from the Bauhaus University in Weimar in 2010. Jahić is an intermedia artist who constructs visual and technologically supported kinetic objects and installations. Her artistic practice often involves collaboration with specialists in mechanical engineering, automation, software, and electronics. She lives and works in Škofja Loka and has exhibited her work in numerous shows in Slovenia and abroad.

sanelajahic.com

Jata C: Bibaret JC210120

Sound event

The members of Jata C: beeplip, OR poiesis, Boštjan Perovšek, Bojana Šaljić Podešva, and Brane Zorman.

Production: Cona, Institute for Contemporary Art Processing, 2019

Partner: Slovenian Museum of Natural History – Slovenian Wildlife Sound Archive, represented by Dr Tomi Trilar

The composition includes several samples licensed from George Vlad, Mindful Audio.

The electroacoustic group Jata C brings together artists with a shared interest in exploring bioacoustics and sound ecologies. They employ audio perception to combine environmental and social themes, using both the recordings of the real state of the world and speculative projections.

In the song and performance Bibaret JC210120, Jata C surpasses the received social and economic perception of insects. It seeks to highlight and raise awareness of the importance of insects in individual ecosystems while at the same time peering beyond the scientific frame. It also topicalises the world of a class of small animals – invertebrates (insects, spiders, bugs, etc.) – and through these revelations highlights the social, scientific, and artistic attitude to this important and vulnerable group of animals.

The artists want to humorously combine scientific findings and environmental facts with social dogmas. In the performance, they listen to creatures that have the ability to perform a complete body metamorphosis and co-habit with other species in co-dependency. They employ auditory cognition to introduce their own, artistic insight in the form of speculative thought and creativity around the theme of our close co-existence with bugs and arthropods.

The group invited Dr Tomi Trilar, an established expert on invertebrates and bioacoustics and the Head of the Department of Invertebrate Zoology, which manages the National Collection of Animal Sounds at the Slovenian Museum of Natural History, to join this collaboration. The biologist provided the sounds of selected insects from the extensive collection and collaborated with the artists during the conceptual phase of the process. Bibaret JC210120 is thus based on bioacoustic sounds that were contributed by the artists themselves and the Slovenian National Collection of Animal Sounds, and several samples from George Vlad's sound library Mindful Audio.

The composition Bibaret JC210120 premiered live on Radio Slovenija's ARS station and the international network of radio stations EBU. It was also featured at the Steklenik gallery as an eight-channel sound installation.

beepblip is a sound artist and archivist. She composes immersive psychogeographic soundscapes using analogue electronics, DIY modular sound synthesisers, field recordings, and computer manipulation. Her interests include bioacoustics, experimental music, and microtonality. Her album *Noise for Strings, Vol. 1*, was published in 2019 by the netlabel Kamizdat.

OR poiesis is an artist and researcher of sound, sound perception, and poetic performance. She propagates words in the sonorous spheres of timespace poetry. While she is interested in all digital dimensions, her core interest is the physical presence of the body.

Boštjan Perovšek is a musician, composer, and sound designer who composes experimental

electro-acoustic music. His speciality is creating bioacoustic music using the sounds of animals, especially insects. He also performs with the SAETA group and creates music for film, theatre, performances, multimedia installations, and soundscapes for museums and galleries.

Bojana Šaljić Podešva spends most of her time as a composer researching sound as an entity that affects the listener both physically and through content. Her music thus ranges from complete abstraction to complex semantic languages. She has received several awards for her concert works and theatre and film music.

Brane Zorman is a composer, sound and intermedia artist, sound manipulator, producer, and curator. He composes sound works for theatre, intermedia, and dance performances and performs electro-acoustic solo music and improvisations with local and foreign artists in surround sound. Using sound and space, he develops various strategies, techniques, and dynamic and interactive modules, records and re-interprets soundscapes, and uses sophisticated tools to create electronic and acoustic sound sculptures.

Jasna Hribnik, Ljoba Jenče: Communication Echolocation

Experimental performative project

In cooperation with:

Marko Franklin / The Oceania Project

Borut Čelik

Assist. Prof. Dr. Andreea Oarga-Mulec, UNG

Assist. Prof. Dr. Janez Mulec, ZRC SAZU

Tomaž Šimnovec

Zala Zia Lenardič

The experimental performative project Communication Echolocation is designed as a traversing of selected contexts in science and art. Interaction between scientific processes in biology and artistic strategies in contemporary art practice happens deliberately. The project sets out to create spheres of problems and to point the way to new civilisational paradigms – other, yet to be created, worlds.

"Communication as an uninterrupted and endless exchange of information in various ways: on the waves of echolocation, for thousands of kilometres; and if we think about space, in stupendous eons. Information, which eventually leads to dialogue, travels in all media, with the silky seawater covering the majority of our planet being the support medium, a parallel space on our planet, parallel to the human. Unexplored and mostly unknown. And still it reaches us in ways that we may not even understand yet. Whales have been carrying the big secret of the depths for millions of years." (Andreea Oarga-Mulec)

By way of a meeting of two voices – two parallel civilisations, human and whale – and with a light intervention in space, the new artwork strives to arouse various sensual perceptions and a feeling of immersion so profound that visitors get the sense of being "separated enough from the world to be capable of reflecting on the world," and to reflect on a possible scenario

for the future that is encoded in the principal sonic template of the project, the Slovenian folk song Faronika Fish. In terms of its imaginative power, the song is an extraordinary remnant of the cosmology of our forebears. It was documented in Podmelec in the Tolmin area and features a fish that carries the whole world on its back. If it turns upside down, that will be the end of the world...

Jasna Hribernik has a degree in film directing and has worked since 1985 as a freelance director and creator of video film, video installations, and other multimedia works. She is a successful author of original documentary films, for which she has received multiple awards. She often does her own camera work and editing. Since 2012 she has been collaborating with the School of Arts of the University of Nova Gorica as an associate professor in the MA programme Time and Space in Moving Images.

Ljoba Jenč is the only freelance artist in Slovenia dedicated to the artistic interpretation of the folk tradition of songs, myths, and tales, which she documents and researches in the field. She has received a national medal of honour for the preservation of Slovenian heritage and its transmission to youths, and for establishing Slovenian heritage in the international arena. The Pajn Institute for Sustainable Living, of which she is the founder and director, received a special mention at the Europa Nostra Awards in 2017.

Lavoslava Benčić: Integrated practices in art and science. Introduction to Graphic Sound

Workshop

The topic of the e-workshop Introduction to Graphic Sound is the creation of sound structures. It is designed primarily for creators without prior knowledge of and experience in composing.

The introductory part provides an overview of the basics of graphic sound, from concepts and examples from the art scene to definitive works from the end of the 20th century. The digital age has, as befits the times, transformed graphic-sound tools. Getting acquainted with software tools, preparing and importing selected sets of visual images, and transforming them into sound structures forms the core, practical part of the workshop. At the end, the participants will perform a group sound practice.

Example of a finished product - ČIPkožvoki (compilation): vimeo.com/149952184

The e-workshop will be held on Zoom and participants need their own computers. Prior to the start, all participants will receive links to free software that they should install on their computers.

Duration: 90 minutes

Technical requirements: internet, own computer, free software, Zoom access.

For youths over 13 and adults.

Maximum number of participants: 10.

Lavoslava Benčić is an selfemployed intermedia artist, curator, educator and graphic designer. She completed BA Media Project Management studies at Middlesex University in London, post-graduate studies of Graphic Design at the London College UCK and the MA at the School of Arts University of Nova Gorica. At the Institute and Academy of Multimedia in Ljubljana she works as a qualified lecturer in the field of multimedia production. She cooperates with ČIPke, an initiative for women in the context of science, technology and media art in Ljubljana (Slovenia) and with Layer House BIEN DIY LAB in Kranj (Slovenia). She creates and manages new media workshops for adults and children. Since 2014 she facilitates workshops in Slovenia, Croatia, Italy and Serbia (580+ participants). Most of the workshops come out from intermedia art projects, which are based on electronic textiles, graphic sound, the reaction of sound to tactile stimuli, and generative sound landscapes that trigger light effects. Her soft circuits are designed from soft conductive or capacitive materials.

Recent works: issuu.com/lavoslava/docs/portfolio_lb_01_16

She is a member of professional associations (ADA Artist, ZDSLJ, DLUL, HUIU). Her works have been exhibited / displayed / published in 21 countries and awarded thirteen times.

SONICA

www.sonica.si

SONICA je festival s poudarkom na umetniških izrazih, ki združujejo glasbo in zvok z drugimi umetniškimi formami. Osnovana je kot začasni laboratorij, ki s pomočjo produkcijskih rezidenc, razstav, performansov in intervencij v javnem prostoru pretresa letno temo. Festivalski teden se odvija v zadnjem tednu septembra ter koncertne, performativne in izobraževalne dogodke umešča vsak dan v druge prostore in vzpostavlja nova prizorišča. Sonica kontinuirano poteka od leta 2009 in se osredotoča na najprepoznavnejša imena tuje in domače sodobne elektronske, eksperimentalne in elektroakustične glasbe. Glasbene vsebine povezuje in jih sooča z različnimi mediji ter formati, umešča jih v nove prostore, jih sopostavlja z različnimi diskurzi; predstavlja jih v obliki produkcij, razstav, intervencij v javnem prostoru, gostovanj v neobičajnih prostorih, s pogovori, delavnicami in različnimi vsebinskimi zastavki. Na tem razvejanem področju ustvarjalnosti tudi edina išče tematske rdeče niti, ki povezujejo različna z zvokom povezana ustvarjanja.

V preteklosti so se na SONICI med drugim predstavili Clark, Tim Hecker, Fennesz in Lillevan, Herman Kolgen, Burnt Friedman, ATOMtm, Roly Porter, Plaid, Actress, Aisha Devi; med slovenskimi avtorji pa Random Logic, Warrego Valles, Octex, Zergon, Robertina Šebjanič, Vesna Krebš, Saša Spačal idr.

Poleg festivala pod okriljem SONICE potekajo tudi tri koncertne serije: SONICA Series, SONICA Classics (na presečišču sodobne klasične glasbe in elektronike) ter serija mednarodnih gostovanj SONICA X, ki je doslej potekala v Londonu, Berlinu, Benetkah, Beogradu, Parizu, Baltimoru idr.

SONICA je članica Platforme Shape, ki združuje 16 sorodnih evropskih festivalov in je namenjena promociji manj uveljavljenih umetnikov na heterogenem področju zvočnega ustvarjanja. Prav tako je članica evropske festivalske mreže ICAS – International Cities of Advanced Sound.

Martin Bricelj Baraga: Lumitronom

Kinetična svetlobna instalacija

Lumitronom je del serije Metronomi, s katero Martin Bricelj Baraga razvija modularne instalacije za javni prostor, ki delujejo po principu perpetuum mobile in transformacije energije. V kombinacijah z naravnimi elementi, kot so svetloba, zrak in voda, preizkuša možnosti neskočnega gibanja v repetitivnih vzorcih. Eksperimentalna dela, ki jih navdihuje repetitivnost metronoma, evocirajo naravne sile kot vir energije, ki jo je s sodobno tehnologijo moč pretvarjati v različne oblike. Meditativna kinetična instalacija Lumitronome kot primarni vir energije izrablja sončno energijo in jo pretvarja v gibajoče svetlobno telo. Lumitronom, ki je bil ustvarjen v sodelovanju s pariškim arhitekturnim kolektivom Bellastock, je zgrajen iz



Foto: Iztok Medja



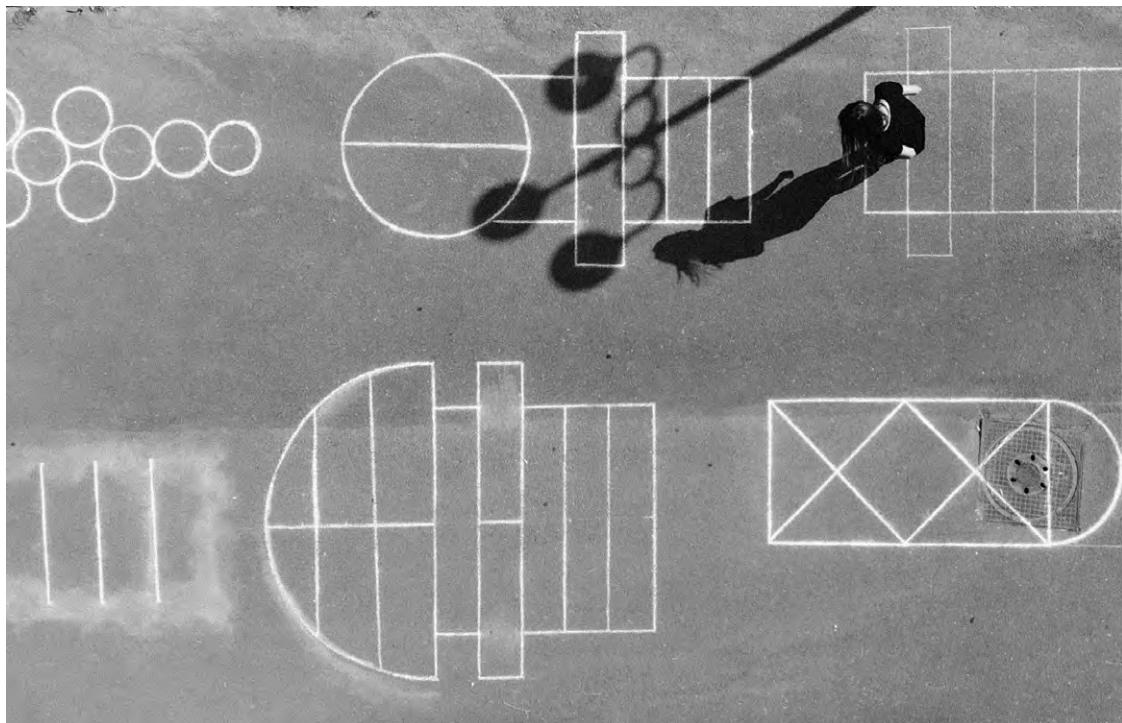
zavrženih materialov in je tako primer ponovne uporabe odpadnega materiala. Rezultat je poetična ambientalna postavitev, ki gledalca prevzame s svojevrstnimi ritmičnimi sekvencami, ki spominjajo na jato ptic ali še lestenje listja.

Martin Bricelj Baraga je intermedijski umetnik in kurator. Njegova dela in skulpture raziskujejo relacije med prostori, okoljem, naravo, tehnologijo in ljudmi. Njegove instalacije in intervencije so pogosto postavljene v neobičajne urbane kontekste ali naravna okolja. Je avtor interaktivnih del, ki temeljijo na ustvarjanju novih situacij v javnem prostoru, koncepta, ki ga sam razume zelo široko in obsega tako dejanske prostore v mestu ali naravi kot tudi virtualne svetove. V svojih delih postavlja čas kot ključni element in sestavino, saj so njegova dela pogosto zasidrana v času in procesualna. Materializacija dela je pogosto zgolj sprožilec, ki vzpostavlja projekt, ki se potem razvija v interakciji z njegovimi uporabniki.

Za svoja dela je prejel več mednarodnih nagrad, med njimi nagrade festivala Glow, medijskega bienala Wro, Europrix Multimedia Award, Memefest, Baltimore Magazine itd.

Je direktor MoTA – Muzeja tranzitorih umetnosti, ustanovitelj Festivala SONICA ter član raziskovalno-umetniške skupine Nonument Group.

www.baraga.net

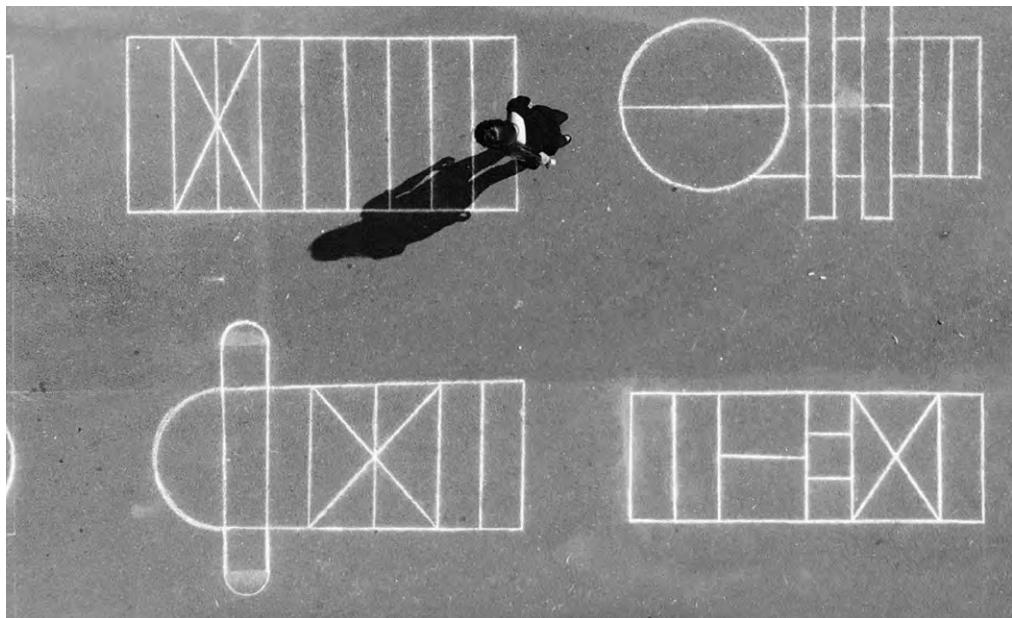


Simina Oprescu: Ludus

Video: 5'28", zvočna kompozicija, risbe, 2020

Ludus je poskus uporabe igre kot načina raziskovanja, kako lahko forma spreminja zvok in narekuje ritem. Pravila, ki drugače le diktirajo igro, tu ustvarjajo naključno in nepredvidljivo gibanje zvoka v prostoru. Lepota igre je prav v njenih protislovijih: pravila zarisujejo obliko in skrivnost prepleta njeno jedro. Igra je kot skrivnost tistih, ki se igrajo; znotraj nje zakoni in navade navadnega sveta ne veljajo. "Arhaičen človek je vedel, da je glasba igra – skrvna sila, ki je zmožna prebujati naše emocije. Šele mnogo pozneje je ta postala pomemben del življenja, ki ga odslikava, na kratko, umetnost v našem pomenu besede." (Johan Huizinga – Homo Ludens)

Simina Oprescu je skladateljica, video in intermedijska umetnica iz Bukarešte. Njena osebna zanimanja in prepletost dveh izobrazb (Oddelek za fotografijo in dinamične medije na Nacionalni umetniški univerzi v Bukarešti, Romunija, in Oddelek za akuzmatično skladanje na Kraljevem konservatoriju v Monsu, Belgija) so močno vidna v njenem delu, ki temelji na zvoku in kompoziciji, a je zgrajeno okoli vizualno usmerjenih konceptov. S preizprševanjem uporabe globine ozadja kot sredstva za preoblikovanje naše lastne percepcije okolja in gibanja ter z raziskovanjem zvoka kot izraznega sredstva v vizualnem in nevizualnem prostoru Simina Oprescu analizira obojestransko opolnomočenje negibljivih in gibljivih podob.



SONICA

www.sonica.si

SONICA is a festival centred on artistic expressions that combine music and sound with other art forms. It is designed as a temporary laboratory that explores an annual theme with the help of production residences, exhibitions, performances, and interventions in public space. Held in the last week of September, it places concerts, performances, and educational events in different spaces every day, creating new venues. SONICA has been held annually since 2009 and focuses on the top names in foreign and domestic contemporary electronic, experimental, and electro-acoustic music. It combines musical content and brings it face to face with different media and formats, places it in new spaces, and subjects it to different discourses; it showcases the content in the form of productions, exhibitions, and interventions in public space, and guest performances in unusual spaces, along with debates, workshops, and different concepts. In this diverse field of creativity, it is the only event to seek out thematic guiding lines that connect different creative endeavours related to sound.

Previous performers at SONICA include Clark, Tim Hecker, Fennesz and Lillevan, Herman Kolgen, Burnt Friedman, ATOMtm, Roly Porter, Plaid, Actress, and Aisha Devi, and the Slovenian creators Random Logic, Warrego Valles, Octex, Zergon, Robertina Šebjanič, Vesna Krebš, and Saša Spačal.

SONICA also organises three concert series: the SONICA Series, SONICA Classics (at the intersection of contemporary music and electronica), and a series of international guest appearances, i.e. SONICA X, which thus far has been held in London, Berlin, Venice, Belgrade, Paris, Baltimore, and several other cities.

SONICA is a member of SHAPE, a platform that brings together 16 like-minded European festivals and whose mission is to promote less well-known artists in the diverse field of sound creation. It is also a member of the European festival network International Cities of Advanced Sound (ICAS).

Martin Bricelj Baraga: Lumitronome

Kinetic light and sound installation

Lumitronome is a part of the Metronomes series, in which Martin Bricelj Baraga develops modular installations for public spaces that operate according to the principles of perpetuum mobile and energy transformation. He combines natural elements such as light, air, and water to explore the possibilities of infinite motion in repetitive patterns. Inspired by the repetitiveness of the metronome, his experimental works evoke natural forces as a source of energy that can be transformed into other forms of energy using modern technology. This meditative kinetic installation harnesses solar energy and transforms it into a moving light object. Created in collaboration with Bellastock, an architecture studio from Paris, Lumitronome is built from scrap materials and is as such an excellent example of repurposing. The end result is a poetic

ambient setup that resembles a flock of birds or the rustling of leaves and captivates the viewer with its unique rhythmic sequences.

Martin Bricelj Baraga is an intermedia author and curator whose works and sculptures explore relations between spaces, the environment, nature, technology, and people. His installations and interventions are frequently set in unusual urban contexts or natural environments. He is the author of interactive works that create new situations in public space, a concept that he interprets very broadly and which includes both actual spaces in cities or nature as well as virtual worlds. Time is a key element and component of his work, which is often anchored in time and procedure. The material manifestation of a work is often merely a trigger that establishes a project, which then evolves in interaction with its users.

He is the recipient of several international accolades, including awards conferred by the Glow Festival, the Wro Media Art Biennale, Europrix Multimedia, Memefest, Baltimore Magazine, and others. He is the director of MoTA – Museum of Transitory Art, founder of SONICA, and a member of the investigative art group Nonument Group.

www.baraga.net



Foto: Iztok Medja

Simina Oprescu: Ludus

Video 5'28", sound composition, drawings, 2020

Ludus is an attempt to use play as a method of discovery into how form changes sound and dictates rhythm. Here, the rules that typically merely dictate play create accidental and unpredictable movements of sound in space. The beauty of play lies in its contradictions: the rules determine the shape, and the secrecy intertwines with its core. A game is like a secret for those who play it; in a game, the laws and habits of the ordinary world do not apply. "Archaic man was well aware that music was a sacred force capable of rousing the emotions, and a game. Only much later was it appreciated as a significant addition to life and an expression of life, in short, an art in our sense of the word." (Johan Huizinga – Homo Ludens)

Simina Oprescu is a composer, video artist, and intermedia artist from Bucharest. Her personal interest and the intertwining of dual educational tracks (the Department of Photography and Dynamic Media at the Bucharest National University of Art in Romania and the Department of Acousmatic Composition at the Mons Royal Conservatory in Belgium) are strongly visible in her work, which is based on sound and composition but is built around visually targeted concepts. By exploring the use of background depth to transform our own perception of space and movement, and by investigating sound as a means of expression in visual and non-visual space, Simina Oprescu analyses the mutual empowerment of immovable and movable images.

Speculum Artium

speculumartium.si

Delavski dom Trbovlje, eden največjih kulturnih centrov na Slovenskem, letos že dvanajsto leto zapored pripravlja festival novomedijske kulture Speculum Artium, ki postaja stičišče idej in kovnica novih rešitev za bodočnost. Preko njega nagovarjamо vse, ki svojo bodočnost vidijo v boljšem povezovanju znanosti, tehnologije in umetnosti. Na začetku 21. stoletja ta posrečen spoj predstavlja glavno smer razvoja človeške družbe. Ob tem so pomembne teme festivala tudi humanizacija tehnologij, empatija, opolnomočenje posameznika, diseminacija vsebin. V preteklih letih so pri nas gostovali znanstveniki in umetniki z vsega sveta, med njimi Hondina ekipa z robotom ASIMO, Institut Jožef Stefan s svojimi projekti, avstralski umetnik Stelarc z mikroroboti, japonski genij prof. Hiroshi Ishiguro s humanoidnimi roboti, predstavniki Ars Electronice iz Linza, ameriška znanstvenica in umetnica Victoria Vesna, eden najvplivnejših fizikov na svetu dr. James Gimzewski za UCLA v ZDA, doktorski študenti Empowerment Informatics japonske Univerze v Tsukubi in študentje magistrskega programa Interface Culture z Univerze za umetnost in oblikovanje iz Linza v Avstriji. V okviru festivala je bil v letu 2019 uspešno organiziran prvi Brain Computer Hackathon v Sloveniji s preko 40 udeleženci. Pri tem se je Delavski dom Trbovlje povezel z podjetjem g.tec, ki je eno vodilnih podjetij v razvoju teh tehnologij na svetu. Ob vsem tem festival ne pozablja na eno svojih osnovnih poslanstev: širjenje zavesti o tehnologiji in njeni uporabi v dobrobit človeštva. Zato so pomemben del



festivala delavnice, ki so v prvi vrsti namenjene šolski mladini, izvedli pa smo jih tudi že s stanovalci doma upokojencev, s katerimi festival že več let redno sodeluje.

DDTLab / RUK / DDT: Eva

Prihodnost industrije in družbe bo močno povezana z roboti, zato smo se v našem DDTlaboratoriju odločili, da obiskovalcem ne predstavljamo zgolj industrijskih robotov, temveč tudi takšne, ki bodo človeku še precej bližje. Eva, ki jo boste danes spoznali, je humanoidni družabni robot. Humanoidni roboti predstavljajo novo vsebino in dodatno vrednost znotraj polja robotike, ki jo imenujemo humanizacija tehnologije. Eva je v našem DDTlaboratoriju prava atrakcija, ki rada odpira ključna vprašanja o tehnološki družbi skupaj z otroki kot tudi z znanstveniki, umetniki in podjetniki.

DDTLab / Aformix / RUK / DDT: NeuroFly

Simulator NeuroFly je pilotni projekt Raziskovalnega laboratorija DDT-RUK in letalskega podjetja AFormX v sklopu projekta Mreža Centrov Raziskovalnih Umetnosti in Kulture MCRUK. Cilj projekta je združitev letalskega simulatorja VR z možganskim računalniškim vmesnikom, ki uporabniku omogoča direktno komunikacijo med možgani in simulatorjem ter s tem neposredno usmerjanje letalnika v simulaciji.



Uporabnik upravlja letalnik NeuroFly preko možgansko-računalniškega vmesnika. Možgansko-računalniški vmesnik (angl. BCI – Brain Computer Interface) je zmogljiv računalniški sistem, ki omogoča direktno komunikacijo med možgani in napravo, ki jo želimo s pomočjo možganov krmiliti in upravljati. Cilj sistema BCI je omogočiti uporabnikom nadzor nad napravo le s pomočjo možganskih aktivnosti. Delovanje naprav BCI temelji na interakciji med dvema adaptivnima upravljalcema: uporabnikom, ki mora znati namerno izvzeti pravilne možganske signale, ki bodo sprožili ukaz, in sistemom BCI, ki mora prevesti te signale v ukaze ter jih izvesti. Operiranje z možganskimi vmesniki je zato sposobnost, ki se je morata s sprotnim medsebojnim prilagajanjem naučiti tako uporabnik kot sistem.

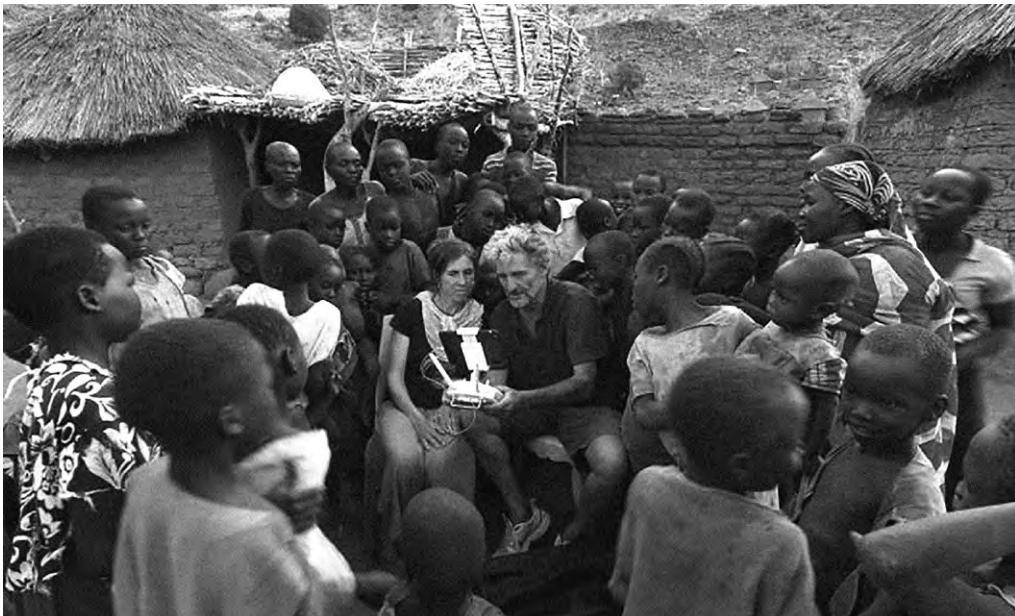
AFormX je dinamično visokotehnološko letalsko podjetje iz Trbovelj. Obsega prototipno delavnico, ki prvenstveno izdeluje in sestavlja ultralahka letala in kompozitne dele za letalsko industrijo, in razvojni oddelek, v katerem med drugim poteka razvoj simulatorjev letenja, ki uporabljajo očala za virtualno resničnost, ter spletnih portalov za oddaljeno učenje. Njihovi najboljši projekti nastajajo na presečišču znanj interdisciplinarne ekipe, ki se ne boji izzivov. AFormX je prejel številna priznanja, med katerimi sta najvidnejši leta 2018 prejeto Zlato priznanje za inovacijo, ki ga podeljuje Gospodarska zbornica Slovenije, in zmaga na natečaju za najhitrejši električni dirkalnik, ki ga je leta 2019 razpisala Royal Aeronautical Society.

DDTLab / RUK / DDT: Vrtoglavi ptič 2020

Akrobacije na trboveljskem dimniku so Dunking Devils izvedli v sklopu projekta Vertigo bird 2020 (Vrtoglavi ptič 2020), s katerim se bo DDTlab predstavil na največjem mednarodnem festivalu intermedijske umetnosti na svetu Ars Electronica. "Že dolgo imam v mislih idejo, da bi veličino našega 360-metrskega dimnika dokumentirali v 360° tehnologiji. Ko se je ponudila priložnost za sodelovanje na festivalu Ars Electronica, se nam je to zdel pravi trenutek za izvedbo tega projekta," pravi Maša Jazbec. "Inspiracija za projekt Vertigo bird 2020 je bil performans Iztoka Kovača, ki je na vrhu dimnika leta 1996 odplesal ples Sokol. Njegov performans je bil del filma Vertigo bird, od koder smo si z Iztokovim dovoljenjem sposodili tudi ime za naš projekt," dodaja. Ime vsekakor popolno opisuje ta edinstveni projekt, s katerim bodo lahko gledalci poleteli na vrtoglavih 360 metrov. S pomočjo 360° predvajanja bodo namreč v nepozabnem razgledu z vrha trboveljskega dimnika lahko uživali prav vsi. Projekt je plod uspešnega sodelovanja med DDTlabom, Iztokom Kovačem, skupino Dunking Devils, HSE – Energetsko družbo Trbovlje in Brankom Povšetom. S skupnimi močmi jim je uspelo ustvariti prvi slovenski vizualni dokument tega vrtoglavega vzpona in prikazati veličino najvišjega dimnika v Evropi.

Tomo Križnar, Bojana Pivk Križnar / DDT: Življenje v Nubskih gorah 360°

Ideja in zasnova: Maša Jazbec, Tanja Hanžič
Snemanje: Tomo Križnar in Bojana Pivk Križnar



360° videoposnetki gledalca ponesejo v sredino bogatega kulturnega življenja staroselcev nubskih gora, izrazenega v igranju, petju in plesu. Videoposnetki nudijo vpogled v njihov prvobitni način življenja kot redko alternativo modernim kapitalističnim družbam, zato so pomembni tako na umetniškem kot na antropološkem, zgodovinskem in aktivističnem področju.

Speculum Artium

speculumartium.si

Delavski Dom Trbovlje, one of the largest cultural centres in Slovenia, has organised for the 12th year running the new media festival Speculum Artium, which is becoming a junction of ideas and a forge of new solutions for the future. This festival speaks to all those who see their future in the better integration of science, technology, and art. At the outset of the 21st century, this effectual combination represents the principal direction in the development of human society. Other important topics explored by the festival include the humanisation of technology, empathy, individual empowerment, and the dissemination of content. In years past, the festival hosted scientists and artists from around the world, among them the Honda team with the ASIMO robot, the Jožef Stefan Institute with its projects, the Australian artist STELARC with his micro robots, the Japanese genius Prof. Hiroshi Ishiguro, with his humanoid robots, representatives of Ars Electronica from Linz, the American scientist and artist Victoria

Vesna, one of the most influential physicists in the world, Dr James Gimzewski from UCLA in the United States, PhD students studying "empowerment informatics" at the University of Tsukuba in Japan, and master degree students studying "interface culture" from the University of Art and Design in Linz, Austria. In 2019 the first Brain Computer Hackathon was successfully organised, as Delavski Dom Trbovlje joined forces with g.tec, one of the world's leading companies in the development of such technology. But in doing all this, Speculum Artium has not neglected one of its core missions: to expand awareness of technology and its uses for the benefit of humanity. Workshops therefore represent an important part of the event. They are primarily designed for young people, but we have even organised some for the residents of a nursing home with which the festival has regularly collaborated for several years.

DDTLab / RUK / DDT: Eva

The future of industry and society will be inextricably linked with robots, which is why DDTLab has decided to present not just industrial robots, but also robots that will be much closer to humans. Eva, whom you will meet today, is a humanoid social robot. Humanoid robots instil robotics with new meaning and added value, which we call the humanisation of technology. Eva is truly an attraction at DDTLab and she likes to raise important issues regarding the technologisation of society as she communicates with children, scientists, artists, and businesspeople.

DDTLab / Aformix / RUK / DDT: NeuroFly

The NeuroFly simulator is a pilot project of DDT-RUK Lab and the aviation company AFormX in the framework of the Network of Centres of Investigative Art and Culture MCRUK. The aim is to combine a VR flight simulator with a brain-computer interface, allowing the user to communicate directly with the simulator and hence pilot the aircraft in the simulation.

The user pilots the NeuroFly aircraft via a brain-computer interface, a powerful computer system that establishes direct communication between the brain and the device that we wish to control with our brain. By means of this interface, the user controls a device merely by brainwaves. Brain-computer interface devices work by facilitating interaction between two adaptive operators: the user, who must learn how to produce the right brain signals to trigger commands, and the system, which must translate these signals into commands and execute them. Operating a brain-computer interface is a skill that both the user and the system must learn by means of constant reciprocal adaptation.

AFormX is a dynamic hi-tech aviation company from Trbovlje. It has a prototyping workshop whose primary task is to manufacture and assemble ultralight aircraft and composite parts for the aviation industry, and an R&D department that develops things ranging from flight simulators for VR glasses to web portals for remote learning. Their best projects are created at the intersection of the know-how of an interdisciplinary team that does not shy away from

challenges. AFormX has received many accolades, most notably the Gold Award for innovation from the Slovenian Chamber of Commerce and Industry in 2018, and a first prize at the Royal Aeronautical Society's competition for the fastest electric powered air racing aircraft in 2019.

DDTLab / RUK / DDT: Vertigo Bird 2020





The Dunking Devils performed acrobatics on the Trbovlje smokestack as part of Vertigo Bird 2020, a DDTLab project featured at the world's largest international festival of intermedia art, Ars Electronica. "For a long time, I had been toying with the idea of documenting the grandeur of our 360-metre smokestack in 360° technology. When the opportunity arose to participate in Ars Electronica, we thought it was an ideal moment to carry out this project," says Maša Jazbec. "The inspiration for Vertigo Bird 2020 was a performance by Iztok Kovač, who did the Falcon Dance at the top of the smokestack in 1996. His performance was featured in the film Vertigo Bird, and that is where we borrowed the name from, with Iztok's permission," she adds. The title is a perfect description of a unique project that takes viewers to a dizzying 360 metres above ground. With 360° video, everyone can enjoy the unforgettable view from the top of the Trbovlje smokestack. The project is a result of collaboration between DDTLab, Iztok Kovač, Dunking Devils, HSE – Energetska Družba Trbovlje, and Branko Povše. They joined forces to successfully create the first Slovenian visual document of this dizzying ascent and show the magnificence of the tallest smokestack in Europe.

Tomo Križnar, Bojana Pivk Križnar / DDT: Life in the Nuba Mountains 360°

Concept and design: Maša Jazbec, Tanja Hanžič

Recorded by: Tomo Križnar and Bojana Pivk Križnar

The 360° video clips transport the viewer into the magnificent cultural life of the indigenous people of the Nuba Mountains, expressed through acting, singing, and dancing. The videos provide insight into their way of life, which is a rare alternative to modern capitalist societies, and are, as such, important artistic, anthropological, historical, and activist testimonies.

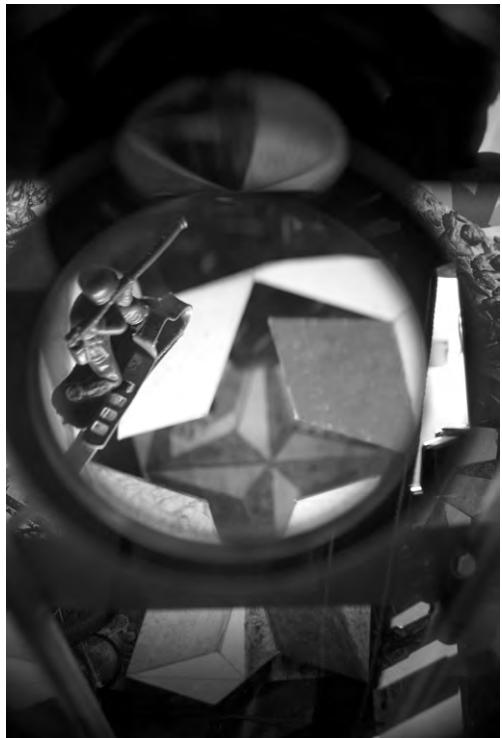
Svetlobna gverila

www.svetlobnagverila.net

Mednarodni festival Svetlobna gverila, ki v Ljubljani poteka vse od leta 2007, je posvečen produkciji in predstavitev del sodobne vizualne in novomedijske umetnosti, katerih osnovno izrazno sredstvo je medij svetlobe.

Eden izmed ciljev festivala je s svetlobnimi objekti, instalacijami in projekcijami ustvariti drugačno podobo mesta in približati sodobno umetnost širši publiko. S festivalom opozarjam na vlogo umetnosti v vsakdanjem življenju kot tudi na vlogo, ki bi jo moral imeti umetnik v sooblikovanju javnega prostora. S poslanstvom festivala izpostavljamo mesto kot živo tvorbo, kot prostor kreativnosti, ki vzburja domišljijo ter narekuje dinamičen in raziskovalni ritem življenja.

Festival poteka vsako leto konec pomladi, ko s številnimi projekti na prostem in v galerijah razsvetlimo Ljubljano. Festival, ki se vsakič odvija pod drugo naslovno temo, se v manjši izvedbi, poimenovani Re:Akcija, v jesenskih mesecih redno odpravlja tudi na gostovanja po drugih slovenskih krajih.



Pri izvedbi festivala Svetlobna gverila sodelujemo z mnogimi javnimi in zasebnimi institucijami s področja kulture, ob tem pa skupaj z nekaterimi fakultetami in srednjimi šolami v sklopu Laboratorija Svetlobne gverile izvajamo tudi številne delavnice in produkcije novih del. Poleg predstavljanja aktualnih projektov iz mednarodnega prostora pa vseskozi podpiramo tudi produkcijo novih umetniških projektov domačih avtorjev, ki jim preko mreže partnerskih festivalov omogočamo redna gostovanja v tujini.

Marko A. Kovačič: Peti element

Svetlobna instalacija

Elektronika in programiranje svetlobe: Janez Grošelj

Umetnik je s pomočjo različnih materialov zasnoval nov objekt v paviljonu, kjer je s pomočjo kukal gledalcu omogočen vpogled v svet štirih prvinskih elementov, ponazorjenih s pomočjo zgodovinskih prizorov in simbolike barv. Skravnostni peti element se tokrat pojavlja v obliki svetlobe, ki kot prispevka za sveto in duhovno omogoča zaznavanje štirih elementov. Peti element lebdi v prostoru paviljona, ob dotiku gledalca pa se osvetli njegovo drobovje, ki pričara razmerje med navideznim in skritim.

Marko A. Kovačič: Tour de France

Strokovna sodelavca: Luka Frelih in Tilen Sepič

"Kaj se zgodi, ko na stojalu za kolesa naletite na prav posebno kolo? Že vizualno je privlačno, barve so prav presenetljivo živahne in približate se mu. Ne vabi vas k vožnji s kolesom, vabi pa vas, da se ga dotaknete in zavrtite ročko na balanci. Takrat pa sledi presenečenje: zasveti se in zaslišite znan komad Tour de France skupine Kraftwerk. Ta pripoveduje o preseganju mej in prostem potovanju s kolesi v visoki prestavi ..." Marko A. Kovačič

Projekt Tour de France je nastal v sklopu Laboratorija Svetlobne gverile, iniciative, kjer se pod okriljem istoimenskega festivala odvijajo različne delavnische oziroma izobraževalne aktivnosti. Marko A. Kovačič je zasnoval posebno urbano nepremičnino, interaktivni kiparski objekt, izdelan s pomočjo odvrženih koles, ki sta ga z zvočnimi in svetlobnimi telesi opremila Luka Frelih in Tilen Sepič, sicer tudi mentorski dvojec lanskoletnega Laboratorija. Interaktivna razsežnost projekta sloni na uporabi cenovno dostopnih mikrokontrolerjev, občutljivih na dotik oziroma približevanje, ki v stiku s publiko omogočajo različne zvočne in svetlobne učinke. Ob njihovi aktivaciji se biciklistični objekt prelevi v živ organizem, ki navdušuje s svojo igrivo neposrednostjo.

Marko A. Kovačič je diplomiral na ALUO v Ljubljani in leta 1988 končal še specialko za kiparstvo. Bil je član Gledališča Ane Monroe (1981–1993), skupine R IRWIN S (1983–1985) in skupine Zlati kastrioti (2000–2008). Kot samostojni umetnik se ukvarja s performansom, skulpturo, instalacijami, videom, filmom in teatrom. Samostojno razstavlja od leta 1983.



Sodeloval je na številnih skupinskih in mednarodnih razstavah ter festivalih. Za svoje delo je leta 1987 prejel nagrado zlata ptica in leta 1994 Župančičeve nagrado mesta Ljubljana. Projekt Civilizacija plastosov je bil izbran kot delo meseca februarja 2003 in je predstavljen na spletni strani mednarodnega združenja ICAN (International Contemporary Art Network).

Tilen Sepič je multidisciplinarni oblikovalec in intermedijski umetnik, samozaposlen v kulturi. Deluje na področjih produktnega oblikovanja, oblikovanja svetlobe, interaktivne studijske fotografije, oblikovanja doživetij ter interaktivnih instalacij na osnovi svetlobe in zvoka.

Luka Frelih je računalniški programer in umetnik, ustanovni član Ljudmila, heker s posebno naklonjenostjo prostemu programju in snovalem spletnih strani. Sodeloval je v mnogih projektih, ki povezujejo tehnologijo in umetnost: med drugim je bil član zasedbe Theremidi Orchestra, Makrolaba, ASCII Art Ensembla; je soavtor več pionirskih net.art skupnostnih projektov.

BEAM TEAM (Stella Ivšek, Anja Romih) in Aleš Zupanc: Platonova telesa

Koprodukcija: Svetlobna gverila/Forum Ljubljana in Društvo Ljudmila, laboratorij za znanost in umetnost, konzorcij Osmo/za

Ljudmilin V2V in Svetlobna gverila, kjer je bil projekt prvotno predstavljen, gostujeta z nadgradnjo interaktivne avdio-vizualne instalacije Platonova telesa, ki je pod mentorstvom Beam Team (Stella Ivšek, Anja Romih) in Aleša Zupanca nastala v sklopu delavnic Laboratorija Svetlobne gverile 2020.

Temo festivala Svetlobne gverile, pet elementov, povzemajo postavitev, oblika in simbolika petih Platonovih teles, ki na osrednji objekt – ikozaeder, veže tehniko video mapiranja in programiranje svetlobnih teles.

BEAM TEAM na stranice s treh zornih kotov projicirajo avtorske video vsebine, avdio reaktivne vzorce in programirana avdio reaktivna svetlobna telesa, ki se odzivajo na zvočne frekvence.

BEAM TEAM (5237 – Stella Ivšek in SMECH – Anja Romih) sta multimedijski umetnici, ki se ukvarjata z vizualizacijo zvoka, video animacijo in video montažo ter se kot VJ-ki že več let pojavljata na različnih glasbenih in umetniških festivalih ter klubskih dogodkih. Kot VJ-dvojec sta prvič nastopili leta 2018 (Festival Fotopub, Festival SONICA, Festival Grounded), v 2019 pa na festivalu Ment, festivalu Fotopub in glasbenih festivalih od:vod in DNBK. V sodelovanju z Ljudmilo kurirata mesečna srečanja ustvarjalcev s področja video umetnosti, instalacij in vizualizacij V2V (video to video), katerih namen je vzpostaviti pogoje za intenzivnejše in trajnejše sodelovanje, razvijanje ter povezovanje lokalne ustvarjalne skupnosti. Za projekt 5237xSMECH: Ment 2019 sta prejeli priznanje za odlično slovensko oblikovanje Brumen 2019.

Aleš Zupanc je dober poznavalec sodobnih tehnologij in digitalnih orodij; deluje predvsem kot programer in razvijalec aplikacij.



Lighting Guerrilla

www.svetlobnagverila.net

An international festival held in Ljubljana since 2007, Lighting Guerrilla is dedicated to the production and presentation of contemporary visual and new media artwork whose principal means of expression is the medium of light.

One of the goals is to deploy light objects, installations, and projections to create a different image of the city and confront the general public with contemporary art. The event underlines the role of art in everyday life as well as the role the artist should play in shaping public space. Its mission is to highlight the city as a living organism, a space of creativity that excites the imagination and dictates a dynamic and exploratory pace of life.

The festival takes place every year in late spring when numerous projects outdoors and in galleries illuminate Ljubljana. Each year focusing on a different theme, it also has a smaller autumn offshoot named Re:Action, which is a regular guest in other cities in Slovenia.

Lighting Guerrilla productions are often collaborations with public and private institutions from the field of art, and the Lighting Guerrilla Laboratory carries out workshops and productions of new works together with several university faculties and secondary schools. Aside from showcasing the latest international projects, Lighting Guerrilla supports the production of new artistic projects by Slovenian authors, who are regular guests in the network of partner festivals abroad.

Marko A. Kovačič: The Singing Fifth Element

Light installation

Electronics and coding: Janez Grošelj

The artist envisioned a new object for a gazebo, made of different materials, which gives the viewer a peek into the world of the four elements, represented here by historical scenes and the symbolism of colours. The mysterious fifth element appears in the form of light, which, as a metaphor for the holy and the spiritual, makes perception of the four elements possible. The fifth element simply hovers in the gazebo and whenever someone touches it, the interior becomes visible, illustrating the relation between the obvious and the concealed.

Marko A. Kovačič: Tour de France

In cooperation with: Luka Frelih and Tilen Sepič

"What happens when you chance upon a very special bicycle on a bike stand? It is visually attractive to start with, the colours are surprisingly vivid. You approach it. It does not invite you to take a ride, instead it entices you to touch it and switch the lever on the handlebar. And that is when the surprise comes: it lights up and you hear Kraftwerk's famous Tour de France, a song about overcoming boundaries and travelling freely with your bicycle in high gear...!" Marko A. Kovačič

Tour de France was created at the Lighting Guerrilla Laboratory, where workshops and educational activities are organised under the auspices of the eponymous festival. Marko A. Kovačič designed a special piece of urban real estate, an interactive object made of discarded bicycles equipped with sound and light devices by Luka Frelih and Tilen Sepič, the mentors of last year's Laboratory. The interactive dimension of the project is provided by cheap microcontrollers that are sensitive to motion or touch and create different sound and light effects in contact with the audience. When activated, the bicycle object transforms into a living organism that enchants with its playful directness.

Marko A. Kovačič graduated from the Academy of Fine Arts in Ljubljana and completed his specialisation in sculpture in 1988. He was a member of the Ana Monroe Theatre (1981-1993), the R IRWIN S group (1983-1985), and the Zlati Kastrioti group (2000-2008). A freelance artist since 1983, he is involved in performance, sculpture, installations, video, film, and theatre. He has participated in numerous group and international exhibitions and festivals and is the recipient of the 1987 Golden Bird Prize and the 1994 Zupančič Prize. His Plastos Civilisation was selected the work of the month by the International Contemporary Art Network (ICAN) in February 2003 and was featured on its website.

Tilen Sepič is a freelance multidisciplinary designer and intermedia artist. He does product design, lighting design, and interactive studio photography, and creates experiences and interactive installations based on light and sound.

Luka Frelih is a computer programmer and artist, a founding member of Ljudmila, a hacker with a love of open source software and a web page designer. He has collaborated on many projects that merge technology and art, including as a member of the Theremidi Orchestra, Makrolab, and the ASCII Art Ensemble. He is the co-author of several pioneering net.art community projects.

BEAM TEAM (Stella Ivšek, Anja Romih) and Aleš Zupanc: Plato's Bodies

Co-production: Lighting Guerrilla/Ljubljana Forum, Ljudmila Art and Science Laboratory, Osmo/za consortium.

Ljudmila's V2V and Lighting Guerrilla, where the project was originally showcased, present an upgrade of the interactive audio-visual installation Plato's Bodies, which was created at a Lighting Guerrilla Laboratory workshop in 2020 under the mentorship of BEAM TEAM (Stella Ivšek, Anja Romih) and Aleš Zupanc.

The central theme of Lighting Guerrilla – the Five Elements – is invoked by the arrangement, shape, and symbolism of the five Platonic solids connected to the central object – an icosahedron – via video mapping and the programming of light devices.

Custom-made video, audio-reactive visualisations, and programmed audio-reactive light sources that respond to sound frequencies are projected by BEAM TEAM on the sides of the icosahedron from three angles.

BEAM TEAM (5237 – Stella Ivšek and SMECH – Anja Romih) are multimedia artists who create sound visualisations, video animation, and video montages and have been appearing at music and art festivals and club events as VJs for years. As a VJ duo, they had their first performances in 2018 (Fotopub, SONICA Festival, Grounded). In 2019 they were featured at Ment, Fotopub, and the music festivals od:vod and DNBK. In collaboration with Ljudmila, they curate monthly meetings of creators of video art, installations, and V2V (video-to-video) visualisations intended to create conditions for more intensive and long-term collaboration, and to develop and connect the local creative community. They have received the Brumen Award for Slovenian design excellence for their project 5237xSMECH: Ment 2019.

Aleš Zupanc is well versed in modern technologies and digital tools and works mostly as a programmer and application developer.

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